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JAPANESE POTTERY

WITH

NOTES

DESCRIBING THE THOUGHTS AND SUBJECTS EMPLOYED
IN ITS DECORATION.

AND

ILLUSTRATIONS

FROM EXAMPLES IN THE BOWES COLLECTION.

BY

JAMES L. BOWES

HIS IMPERIAL MAJESTY'S HONORARY CONSUL FOR JAPAN AT LIVERPOOL

AUTHOR OF "JAPANESE MARKS AND SEALS"

AUTHOR OF "JAPANESE ENAMELS"

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PART III

(WITH EXTRA PLATES)

LIVERPOOL

EDWARD HOWELL, CHURCH STREET

MDCCCXC

OWARI.

KO-SETO, AND OTHER EARLY WARES.

626. A tea jar (*chaire*), of *Ko-Seto* ware, the work of Kato Shirozayemon, otherwise known as Shunkei, and also as Toshiro. He settled in Owari, after visiting China, in 1227 A.D., and this specimen was made by him about that time.

Like all his works, it is of a dense brown stoneware, nearly the whole surface being covered with a bright brown glaze speckled with black.

Numerous Japanese connoisseurs have identified this and the example next described as undoubted specimens of the work of the first Toshiro, and although it is difficult for the European eye to discern any beauty in such rude objects, there can be no question but that they appeal in a very high degree to the artistic sense of the Japanese, who value them far more than they do the finest decorative works of the artists of the Kutani, Satsuma, and Kioto schools.

One evidence of their appreciation of such works as this is found in the care with which this piece is protected; the jar, with its ivory cover gilded inside, is enclosed in a thick white silken bag; this in its turn is placed in a box of *kiri* wood, decorated with gold lacquer, and carrying the characters Uyeyagi, the name of the owner, and the whole is enclosed in a case of *sakura* wood, the contents being protected by four pads covered with white satin.

The outer case bears the following inscription written in gold lacquer:

御
茶
入
植
柳

ON-CHA-IRE. UYE-YAGI. *Onchaire*, tea jar; *Uyeyagi*, the owner's name. The prefix *on* is used to indicate that the object is one entitled to honour.

The piece bears the *itoguiri* mark upon its base; this mark, which is shown below, is often found upon such early works in stoneware; it is made, in turning the piece, with a string or wire in finishing off the bottom of the vessel.



THE ITOGUIRI MARK.

Illustrated in *Keramic Art of Japan*, folio, plate XXV. Height $4\frac{5}{8}$ in. (See Plates I and L.)

627. Tea Jar (*chaire*), another example of *Ko-Seto* ware, also the work of Toshiro, of the same age and character.

The glaze has been pronounced to be unusually fine; it is of a rich brown splashed with black, and is certainly very soft and lustrous.

This piece is enclosed in a bag of purple silk crape.
Diameter $3\frac{1}{4}$ in., *height* 2 in.

628. A tea cup (*chawan*), of *Seto-Kuro* ware. It was presented to the Collector by his friend Mr. Kato, by whom it was submitted to connoisseurs in Tokio, who pronounced it to date from the 14th or 15th centuries; such ware is of extreme rarity. Early in this present century an imitation was made at Seto by Hirasawa Kuro, who is said, in a native report, to have been "very skilful in imitating different kinds of ancient pottery from every factory in Owari."

This example, a circular pot, is of thick dark grey pottery of close texture; the potting is of the rudest, the surface being granular and portions of the bowl being sliced away; the interior, and some part of the exterior, is covered with a thin bright glaze. Altogether there are few examples in the Collection of such coarse ware and such rude finish as this specimen; but it is just such works as this that appealed most forcibly to the fancy and taste of the connoisseurs of Old Japan.

It is enclosed in a bag and wooden case, and the following inscription is written upon the latter:

瀬戸黒

SE-TO KURO. *Seto-kuro*, the name of the ware.

Diameter $4\frac{1}{8}$ in., *height* 3 in. (See Plates I and L.)

629. A tea jar (*chaire*), of *Seto* ware.

It is of dense dark-brown stoneware, covered with a brown glaze speckled in places with black. The potting and glaze are both inferior to the works of Toshiro, Nos. 626 and 627.

This example has been placed in the 15th century.

At the bottom are indications of the *itoguri* mark, but they are indistinct. Height $4\frac{3}{4}$ in.

No. 630. A tea jar (*chaire*), of *Seto* ware.

Of brown stoneware, nearly entirely covered with brown glaze speckled and splashed with black.

This specimen was presented to the Collector by Mr. Kawakami, with the remark that "it was an heirloom in the family of my Prince, the Daimio of Iwakuni, of the province of Suwo." It is preserved, along with the fragments of its silken cover, in a wooden case covered with inscriptions. It dates from the 16th century.

It bears the *itoguri* mark. Height $4\frac{1}{8}$ in. (See Plate L.)

631. A tea jar (*chatsubo*), of *Seto* ware.

An interesting example, both for its size and from its associations. It measures over 13 inches in height, and the wooden cover is ornamented in gold lacquer with the Tokugawa badge.

It is of dark brown stoneware of very close texture, and is partially covered with glaze which has been allowed to run over the whole of the outer surface excepting a small portion at the bottom of the jar, which, as is customary with these vessels, is left unglazed. It has four small loop handles of pinched clay, and it is preserved in a bag of silken net-work.

The presence of the crest indicates that this piece formed part of the *chanoyu* equipage of a member of the Tokugawa family. 17th century.



No. 655.

No. 653.

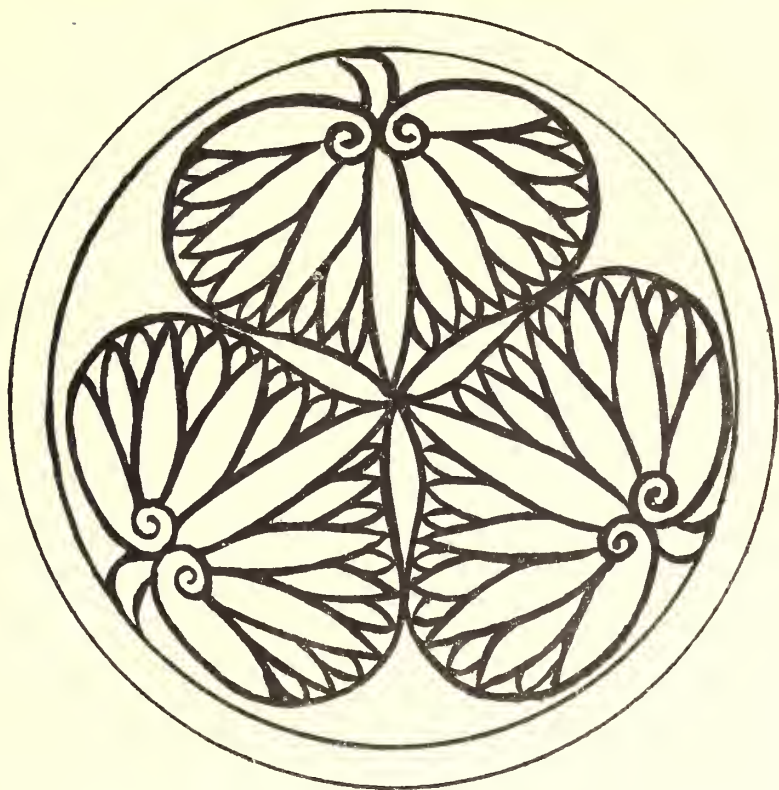
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No. 634.

No. 631.



CREST OF THE TOKUGAWA FAMILY.

Height $13\frac{1}{4}$ in. (See Plate LI.)

632. A tea jar (*chaire*), of *Seto* ware.

Of brown stoneware, partially covered with light brown glaze, and on one side splashed with black. Pronounced by Japanese connoisseurs as a very good example of this ware. 17th century. Height $3\frac{1}{2}$ in.

633. A bottle (*tsubo*), of globular form with narrow neck, probably used for *sake*.

It is of brown pottery, covered with a rich and lustrous dark brown glaze. *Seto* ware, dating about 1650 A.D.

At the bottom the following character, no doubt the mark of the maker, is shown in relief:

Height 7 in.



634. A flower pot (*hanaike*), of *Seto* ware.

An interesting specimen of an unusual species of glaze. The pot is of brown stoneware, and is covered with a thick, soft, dull green glaze, somewhat of a celadon character. The glaze in some parts is so crackled as to have the appearance of ground shark skin. Japanese connoisseurs place this piece in the 17th century.

The mark shown below is scratched upon the bottom of the jar; it is probably the mark of the maker:



Height $13\frac{5}{8}$ in. (See Plate LI.)

635. A tea jar (*chaire*), of *Seto* ware.

Of light brown stoneware, covered with bright brown glaze splashed with black. It bears the *itogiri* mark. 17th century. Height $3\frac{1}{4}$ in.

636. A bottle (*tsubo*), with long neck. *Seto* ware of the opening years of the 18th century.

It is of solid light brown stoneware. The lower part of the bottle is covered with brown glaze, over which, from the mouth, is run a yellow glaze, merging into blue as it touches the brown.

A Japanese connoisseur considers this a very good specimen of early 18th century work. It bears a carefully executed example of the *itogiri* mark. Height $10\frac{5}{8}$ in.

637. A tea jar (*chaire*), of brown stoneware, thickly coated with various shades of brown glaze. *Seto* ware of 18th century. Height $3\frac{1}{4}$ in.

638. A bowl (*hachi*), used for eating fish out of.

Of rude pottery, covered with a light greenish dull glaze, crackled. One side is indented, and a small animal is shown climbing over the rim of the bowl. *Seto* ware, 18th century. Height $5\frac{1}{4}$ in., diameter 7 in.

639. A horse (*uma*), an ornament. Of porcelain, with a dull glaze. *Seto* ware. *Length* $6\frac{1}{2}$ in.

640. An ornament (*okimono*); a figure of Shoiki, very rudely modelled in light brown stoneware, and covered with celadon glaze. *Seto* ware. *Height* $12\frac{1}{2}$ in.

641. An ornament (*okimono*); a figure of Shoiki standing upon a rock. Similar ware and glaze to the foregoing. *Height* $14\frac{1}{2}$ in.

642. A teapot (*dobin*), of earthenware, with dark celadon glaze. *Seto* ware. *Height* 5 in.

643. A bottle (*tsubo*), in the shape of a barrel; of light grey pottery, with foliage and rude diaper patterns, impressed over which is thrown a very light thin celadon glaze boldly crackled. *Height* $7\frac{1}{4}$ in.

644. A dish (*sara*), of pottery, covered with opaque yellow glaze, and ornamented in relief with flowers and leaves of *botan*. The ware is early *Seto*, but the decoration, it is thought, has been added at a later period. *Diameter* $12\frac{1}{2}$ in.

645. A tea bowl (*chawan*), of *Ki-Seto* or Yellow-*Seto* ware, dating from the 16th century.

Of buff pottery, completely covered with a very bright transparent glaze boldly crackled; the glaze, as is customary in this ware, has settled in the bottom of the interior of the bowl, where, whilst retaining its transparency, it has assumed a yellowish-green appearance.

It is accompanied by a stand, upon which it would be presented to the guest during the ceremony of *chanoyu*. The stand is of *nashiji* lacquer, decorated with sprays of the *kiku*, executed in *hira* and *taka-makiye*, as well as *kin* and *gin-kanagai*. The date of the stand is 17th century. *Diameter of the bowl* $6\frac{1}{2}$ in., *height of the stand* $4\frac{1}{2}$ in.

646. A vessel used for rinsing *sake* cups (*haisen*), of buff pottery, covered with a thick but transparent glaze, crackled and slightly splashed with blue. The vessel is circular in form, and is supported by three boys, who hold it up upon outstretched hands; and on one side of the lip, which is indented, a lion is climbing over.

Ki-Seto ware; it has been described by a Japanese expert as a very interesting example, dating from the latter part of the 17th century, and now of great rarity in Japan. Diameter 8 in., height $4\frac{1}{8}$ in. (See Plate L.)

647. A tea jar (*chaire*), of *Oribe* ware. The clay is of the same character as that employed in *Ko-Seto* ware, and the *itoguri* mark appears upon the bottom of the jar. The glaze, however, is applied rather differently; the stoneware appears to have been first coated with a dull transparent glaze, over some parts of which a grey glaze has been thrown, and then a thick bright brown glaze is splashed irregularly completely over one side, and partially over the other. 16th century. Height $3\frac{1}{2}$ in. (See Plate L.)

648. A box for holding the colouring matter used for stamping and sealing (*nikuchi*); of *Oribe* ware. It is of brown pottery, glazed inside and outside; the glaze is bright and of a greyish cream colour; upon it is a splash of dark brown upon a pink ground, which may be intended for an *oumai* blossom, and two perpendicular bars crossed by two others disposed horizontally, with two interlaced circles, which may be the crest of Minakuchi, Daimio of Shibata.

This specimen was sent to the Collector by Mr. Kawakami, who described it as being "an heirloom of my Prince, the Daimio of Iwakuni." The glaze and colour are pronounced by experts to be very fine, and it probably dates from the 16th century. Length $2\frac{3}{4}$ in., breadth 2 in., depth $\frac{5}{8}$ in.

649. A *Nikuchi*, of grey pottery, covered with a thin

varnish, and decorated with an *oumai* blossom and a Vandyke pattern in white, outlined with brown.

A more recent specimen of *Oribe* ware. *Diameter 2 in.*

650. A *Nikuchi*, of similar pottery, splashed with light and dark brown and greenish brown glazes.

It is *Oribe* ware, with the *Shino* glaze. *Diameter 2 in.*

651. A dish, in which flowers and plants are arranged in water according to prescribed directions of the art (*mid-zuikibachi*).

It is an irregularly-shaped dish of brown pottery, covered with a very thick and very bright glaze, white but splashed here and there very slightly with the palest green. The glaze is very roughly laid on, and is crackled in the boldest fashion.

This example has been described by various Japanese experts as a very perfect specimen of *Shino* ware, the peculiar glaze being the characteristic of this description of pottery. Early 17th century. *Diameter 9 in.* (See Plate L.)

652. A tea bowl (*chawan*), made by Gempin, a Korean potter, at Nagoya, in the 17th century.

Of grey pottery, completely covered with a soft thick grey glaze, minutely crackled, and ornamented with rude representations of cranes and shrubs executed in cold blue and black under the glaze.

It is enclosed in a silk bag and a wooden case, and upon the latter the characters *Korai chawan* are painted, signifying Korean tea bowl, meaning, probably, that the object was made after the Korean style.

This ware is stated by Mr. Shioda, in his Report, to be of great rarity in Japan, and he says that the art of making it perished with the potter. He mentions an incense burner preserved in Japan, measuring one inch in height and three inches in diameter, and says that "it is esteemed a rare and valuable thing." *Diameter 4½ in., height 3½ in.*

653. Flower vase (*hanaike*), of *Akazu* ware.

It is of yellow earthenware, the surface being modelled in relief with representations of seaweed and shells. It has been described by a Japanese expert as an early example of the work of the Akazu factory, probably 16th century. *Height* $17\frac{1}{2}$ in., *diameter* $6\frac{5}{8}$ in. (See Plate LI.)

654. An ornament (*okimono*), of *Akazu* ware.

A figure of a mendicant, modelled in brown pottery or stoneware. The garments are covered with grey crackled glaze, spotted with brown, the head and other members having a transparent reddish-brown glaze over them.

Japanese experts differ about this specimen, one thinking that it is Kyoto ware, made about 1700, after the fashion of Ninsei, but the balance of opinion is in favour of the classification here given. *Height* $7\frac{1}{2}$ in.

655. An ornament (*okimono*), of *Akazu* ware.

It is a figure of Hotei, modelled in soft earthenware covered with yellow glaze. The god is shown with an empty bag, and, having evidently given away all the toys and good things with which it is generally filled, is now tossing in it one of the children of whom he is so fond. The figure is modelled without much regard for delicacy, but it is full of humour, and has been described by connoisseurs as an excellent example of the rude and graphic delineation which characterised the early works of the artists of the Akazu kiln.

Illustrated in *Keramic Art of Japan*, folio, plate LI. *Height* 9 in. (See Plate LI.)

666. A cake dish (*kwashibachi*), of *Inuyama* ware.

It is modelled in the form of a leaf; of hard light grey pottery, covered with a thick opaque white glaze, in some parts crackled. The decoration, executed in deep brown and bright red and green over the glaze, consists of branches of the *sakura* and *momiji* trees.

An example of the earliest work of this factory, about the beginning of the present century.

Illustrated in *Keramic Art of Japan*, folio, plate XXV; octavo, plate XXX. *Diameter* $7\frac{1}{4}$ in. (See Plate LXVI.)

667 and 668. Cake dishes (*kwashibachi*), of *Inuyama* ware; of similar quality and decoration to the piece last described, but of more recent date; one of them is marked with the forged signature of Kenzan, the Kioto potter.

The following marks are painted in black:

GENZAN, the maker's name.

KENZAN, the maker's name.

Size 5 inches square.

669 and 670. Pair of pencil or brush holders (*fudetate*), of *Inuyama* ware; grey pottery, glazed, and decorated with ivy (*tsuta*) executed in black, white, and the deep red associated with this ware. Made about 1874 in imitation of the earlier works, but altogether inferior to them in material, decoration, and colouring. *Height 6 in.*

671. A tea bowl (*chawan*), of fine very light grey pottery, completely covered with cream-coloured glaze very evenly and perfectly applied. An example of *Seto-Suke* ware made about 1830.

The following mark is impressed:

SETO-SUKE, the name of the ware.

Diameter 4 in.

672. An ornament (*okimono*), the figure of Girogin.

It is a graphic representation of the god of longevity; his amiability and profound learning are admirably portrayed in his benignant countenance and his immensely tall head, to which his white beard gives a very venerable appearance. He is shown seated, studying an unrolled *makimono*, and adding to his ever-increasing stores of wisdom and knowledge.

This specimen is an early example of the *raku* ware produced by Hoki Toyosuke, an artist who established a kiln near the town of Nagoya, in Owari, in 1820, and it illustrates one of the methods which he pursued. The god is vigorously modelled in soft pale yellow earthenware; his flowing robe of dark green, ornamented with gold outlines, is rendered in the soft dull glaze associated with *raku* ware, thickly laid on, whilst the head, face, hands, and the book are left the natural colour of the clay, all, with the exception of the eyebrows and beard, being covered with a thin, transparent, crackled glaze.

The maker's name is stamped as below:

TOYO-SUKE. *Toyosuke*.



Height 12 in. (See Plate LI.)

673. A covered box (*futamono*), for cakes.

Another, but more recent, example of the work of Toyosuke. The ware is of the same character as that used in the preceding specimen, but the exterior of this piece is completely covered with black lacquer, another treatment affected by this artist and one which has now come to be the characteristic method of the factory. Upon this surface various diaper patterns are outlined, and there are two medallions containing *kiku* and *kakitsubata* in colours upon gold grounds. The interior is covered with thin, transparent, crackled glaze, over which some splashes of green enamel are thrown. Diameter 4 in.

674. A covered box (*futamono*), of white earthenware of

the same character. The designs, *susuki*, *kikiyo*, and a mushroom (*kinoto*), on the exterior are, however, executed in green, gold, red, and silver, and the glaze in the interior is more boldly crackled, and decorated with baskets of flowers painted over the glaze in dark brown. *Diameter* $5\frac{3}{4}$ in.

675. A dish (*sara*), of similar ware and decoration to the specimen last described. *Diameter* $7\frac{5}{8}$ in.

676. A dish (*sara*), of dark buff earthenware, the inner side covered with crackled glaze, and decorated with a branch of the *sakura* rendered in natural colours, and with splashes of green enamel; the outside is covered with black lacquer with various designs in gold, red, and silver, and a dragon in red and gold. *Diameter* 10 in.

677. A *Hibachi* or fire bowl of the kind known as *chojiburo*. Of white earthenware; the body is covered with black lacquer, ornamented with diaper patterns in gold, red and green, whilst the upper portion is merely covered with a creamy crackled glaze. *Height* $10\frac{1}{2}$ in.

678. A cake dish (*kwashibachi*) in the form of a shell.

This, like the five preceding specimens, may be taken as examples of the work produced about thirty years ago at the kiln established by Hoki Toyosuke. It is of soft earthenware, the exterior coated with black lacquer, on which designs are painted in gold, and the interior is covered with soft opaque crackled glaze, over which is a rude splash of the green enamel nearly always found upon the wares produced at this factory; another feature characteristic of the kiln is the floral decoration in black or dark brown over the crackled glaze—in this instance consisting of a branch of the *kiku*. *Length* $8\frac{3}{4}$ in.

679 and 680. Pair of flower pots (*hanaike*), of *Tokonabe* ware.

Of hard brown pottery, covered with a thin, dull, ruddy brown glaze. They have engraved upon them birds and branches of the cherry tree, and around the necks are frills of leaves in relief. This method of decoration, and the ruddy brown ware, are both characteristic of the production of the Tokonabe factory.

Made by Koye Takatsoukassa, Wichu Titagauri. Obtained at the Paris Exhibition of 1878. *Height* $17\frac{1}{4}$ in. (See Plate LI.)

681. Covered cake box (*futamono*), of pottery, in the form of the pumpkin (*kabocha*). It is covered with a transparent crackled glaze, and decorated with sprays of the vine executed in pale blue under the glaze.

The mark is impressed:



HO-RAKU. *Horaku*, the name of the maker.

From the Paris Exhibition of 1878. *Diameter* $5\frac{1}{2}$ in.

682. Flower vase (*hanaike*), of pottery, covered with a dull black glaze, and decorated with waves and foam in relief, giving a perfect effect of an iron casting; there are a number of sea-gulls (*chidori*), birds which the Japanese generally associate with their representations of the sea, these are in white metal applied; and there are also around the neck a number of bosses, in the form of animals' heads, in white porcelain. *Height* $18\frac{7}{8}$ in.

PORCELAIN, PLAIN.

683 and 684. Pair of flower vases (*hanaike*), with stands (*dai*) of porcelain, undecorated.

The bodies of the vases have two skins, the outer one

being pierced with bands of circular holes, between which is a belt pierced in a similar manner with representations of the *tomoye*, and with detached groups of the ornamental form *shippo-tsunagi* or connected *shippo*.

Undecorated ware such as this is uncommon; these pieces are comparatively modern; they were procured at the Paris Exhibition of 1878. *Height, including stand, 15½ in.*

PORCELAIN, GLAZED WITH COLOURED ENAMELS.

685. A fire basket (*hibachi*), of circular form with a lid and handle.

The body is covered with very dark blue enamel, upon which there are decorations in relief in white, consisting of, on either side oblong panels filled with *kiku* flowers and leaves, and on the cover a crane in flight. The cover is pierced with holes in the form of clouds, to allow the escape of the smoke of the charcoal, and there is a larger opening to admit the entrance of a pipe.

This specimen and the succeeding example are probably early wares, and may date from the opening years of the present century. *Height 7½ in., diameter 8 in.* (See Plate L.)

686. An insect cage (*mushikago*). It consists of a circular stand covered with the same dark blue enamel as that used upon the last piece, and a cover of white porcelain pierced with the *shippo-tsunagi*, forming the cage

in which it was customary in Japan to confine certain singing insects, possibly such as crickets, but we have no information on the subject. The foot and lid of the cover are decorated in pale blue under the glaze in *sometsuke* fashion. Height $7\frac{1}{4}$ in. (See Plate L.)

687. A flower pot (*hanaike*), of circular form, surrounded by an outer skin of basket work; the pot itself is glazed with dark blue enamel, and ornamented with cranes wrought in white porcelain in relief; the outer skin, which is two inches distant from the centre, is boldly and carefully fashioned in plain porcelain. Here also, as in the last piece, *sometsuke* decoration is introduced in the border.

Illustrated in *Keramic Art of Japan*, folio edition, plate XLVII. Height 9 in.

688. A circular vessel used for washing *sake* cups (*haisen*).

The exterior is covered with dark blue enamel, and ornamented on one side with a branch of bamboo (*take*) in relief, rendered in green, and on the other side with the following inscription in white, also in relief:

樹有長風吟

SHIU-FU-YEDA NI KOYE ARI. A phrase meaning: *When the autumn winds blow there is music in the branches of the trees.* The interior of the vessel is decorated in *sometsuke* with a group of the *botan* and *kwaido*. Diameter 6 in.

689. Flower vase (*hanaike*), of bottle shape. It is decorated with a dragon rendered in gold, dusted and in outline, upon a ground of dark blue enamel. This piece is an example of Owari porcelain painted in Tokio.



No. 687.

It bears the following marks:

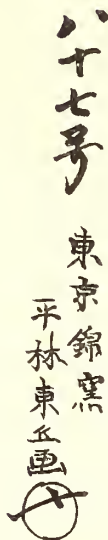
Painted in red:

HACHI-JIUGO. Meaning, No. 87.

Painted in gold:

TO-KIO, KIN-KO, HIRA-BAYASHI TO-KIU YEGAKU.
Painted by Hirabayashi Tokiu, Kinko (factory) Tokio.

Height 14 $\frac{1}{4}$ in.



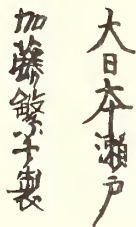
690 and 691. Pair of flower vases (*hanaike*), covered with dark blue enamel, undecorated. Modern, but not later than 1875. Height 6 $\frac{1}{4}$ in.

692. Flower vase (*hanaike*) of porcelain, covered with a warm brown glaze, probably in imitation of that seen upon the ancient stoneware tea jars. It is decorated in white and blue enamels, in slight relief, with a view of Fusi-yama, pine trees, and junks. This piece is excellent modern work; it was obtained at the Paris Exhibition of 1878.

The following mark is painted in blue:

DAI NIP-PON, SE-TO, KA-TO SHIGE-JIU SEISU.
Made by Kato Shigejiu, Seto, Great Japan.

Height 9 $\frac{1}{2}$ in.



693 and 694. Pair of flower vases (*hanaike*) of porcelain.

The form is evidently copied from a classic model, but it is spoiled by the addition of bamboo handles, and by the shape of the foot and neck; these are decorated

in weak blues, *sometsuke* fashion, with the addition of gold over the glaze. The bodies of the vases are covered with light brown glaze, and decorated with sprays of *sakura* and *ran* executed in white enamel, partly raised and partly embedded in the glaze. There are also some characters rendered in the same manner which read TENSEN DZU, or *Tensen's pictures*. The glaze and decoration of the bodies are very happy, but the effect is ruined by the unsuitable character of the accessories referred to above.

The inscription reads the same as that upon the preceding piece.

From the Paris Exhibition of 1878.

Height $14\frac{1}{4}$ in.

大日本
加藤
鑑
十
製

PORCELAIN, PAINTED IN BLUE UNDER THE GLAZE.

695. An ornament (*okimono*), a group of tortoises disporting themselves upon a sea-girt rock.

The waves are rendered in white in relief, and the remainder of the work is painted in blue under the glaze.

The blue used is darker than that generally employed by Seto artists, and this, in conjunction with the raised white, suggests that this piece may represent a transition period between such work as No 685 and the more customary examples of *sometsuke* decoration illustrated by the majority of the specimens described in this division.

It is without doubt an early example, and probably dates from the opening years of the present century. (See Plate L.) *Height* $6\frac{1}{2}$ in.

696 and 697. Pair of temple lamps (*toro*), models of the kind used in the domestic shrines in Japanese houses. They are decorated with landscapes, clouds, and floral compositions, rudely painted in dark blue; they also are probably early ware. The covers in some parts have been painted with red and gold over the glaze, subsequent to their original decoration, probably in imitation of Hizen or Kaga ware. *Height* 13 in.

698 and 699. Two plaques of porcelain, painted in blue under the glaze, in the best manner of the *sometsuke* style. They have each a panel, surrounded by arabesque ornamentation, containing a view of the mountainous coast of Japan.

From the Paris Exhibition of 1867. *Length* 22 in., *breadth* $14\frac{3}{4}$ in.

700. A circular stand for a vase (*dai*), of similar ware. It is decorated with a number of cranes in flight amongst clouds, painted in delicate low-toned blues upon a clouded blue and white ground.

This piece is not marked, but it has been identified as the work of Kato Gosuke of Seto, a potter whose works in *sometsuke* are highly esteemed in Japan. *Diameter* 6 in.

701 to 703. Three cups for drinking sake (*sakadzuki*), of the finest porcelain, decorated in *sometsuke*, two of them with groups of *asagao*, *kikiyo*, *susuki*, *hagi* and *ominameshi*, in blue upon white grounds; and the third with *oumai*, *take* and *kiku*, rendered in white upon a blue ground.

These pieces are comparatively modern, hardly more than twenty years old, but they illustrate the highest development of this style of decoration, and have been

pronounced perfect in all respects—the purity of the ware, the beauty of the colour, and the skill of the execution.

The mark is painted in blue under the glaze:

NIP-PON, SE-TO, FUJI SHIU-BEI SEISU. *Made by*
Fuji Shiubei, Seto, Japan.

日本
瀬戸
窯
長
藤
井
秀
兵衛

Height 4 in.

704. Luncheon box in tiers (*jiubako*).

It consists of three trays with a cover; the whole are boldly pierced in the *shippo-tsunagi* pattern, and the borders of each are decorated in *sometsuke*. *Height 10½ in., diameter 7½ in.*

705. A fire box (*hibachi*), consisting of a bowl with cover. The former is decorated in blue, with a conventional rendering of sprays and flowers of the aster; and the latter is of white porcelain, pierced after the fashion of open basket work. *Height 9 in., diameter 10½ in.*

706. Large plaque of porcelain, decorated in various tints of blue under the glaze.

An example of the best work of Kawamoto Masukichi, of Seto. It was sent to the Vienna Exhibition of 1873 by the Japanese Commission from whom the Collector obtained it. It is of unusual size, without flaw or crack in its material, and the decoration is perfect in design, execution, and colour throughout.

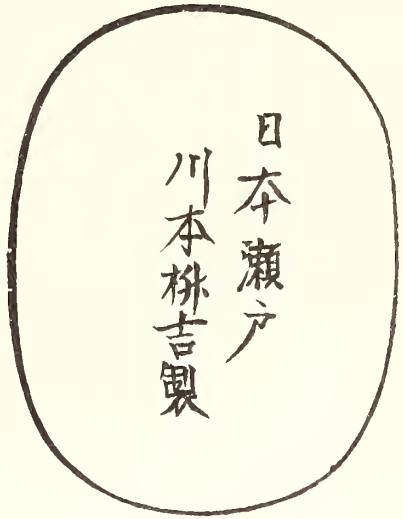
The subject illustrated is the ancient Japanese drama of the Pine Wind:—The scene represented is at Suma, in the province of Harima, a spot famous for its scenery and the grandeur of the pine trees which grow upon its shores; it was to this lovely spot, the beauties of which are often celebrated in Japanese song, that a courtier of olden time named Yukihiro was exiled for some offence from the court of the MIKADO. There were two girls living in the neigh-



bourhood—they were sisters—both of whom fell in love with the exiled courtier, who was equally complaisant to both. At last Yukihiro, forgiven for his indiscretion and recalled to the court, had to leave this beautiful spot—"leaving both his hearts behind him"—and tear himself from the charms of these sirens, whose agony at the moment of parting with their lover was so intense that they lost their reason. It is this final scene which is depicted upon the plaque—Yukihiro is seen under the pine trees parting from those with whom he had spent so many pleasant hours.

The following inscription is painted in blue in a sunken panel at the back of the plaque:

NIP-PON, SE-TO, KAWA-MOTO
MASU-KICHI SEISU. *Made by*
Kawamoto Masukichi, Seto, Japan.



Illustrated in *Keramic Art of Japan*, folio, plate XLV: octavo, plate XXVIII. Length 31½ in., breadth 22 in. (See Plate LII.)

707. Plaque of similar ware to the foregoing example.

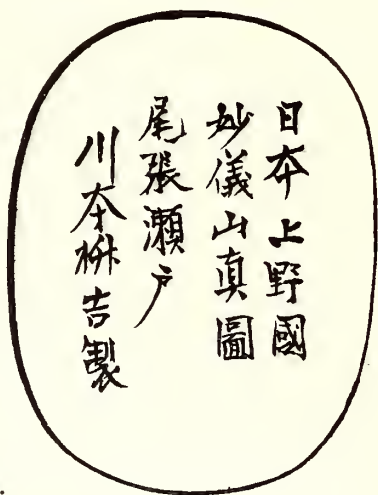
The decoration consists of a study of flowers and shrubs, including the *hagi*, *kakitsubata*, *kikiyo*, *sekichiku*, *sumire*, and the *sagiso*, a flower having the shape of the *sagi*, or snowy heron; this composition is surrounded by a border consisting of a multitude of *sudzume*.

This piece is marked the same as the preceding specimen, and is another of the works exhibited at the Vienna Exhibition of 1873. *Length 37 in., breadth 25 in.*

708. Plaque of the same ware as the two specimens last described, and also from the Vienna Exhibition.

It is decorated with a representation of the Miogi Mountain, which is situate in the province of Kozuke.

NIP-PON, KOSUKE NO KUNI,
MIO-GI SAN, NO SHIN DZU. OWARI,
SE-TO, KAWA-MOTO MASU-KICHI
SEISU. *Made by Kawamoto Masu-
kichi, Seto, Owari. A faithful
view of the Miogi mountain, in the
province of Kozuke, Japan.*



Length 37 in., breadth 24½ in.

709. Candlestick (*rosokutate*) with pricket. Another example of Kawamoto Masukichi's work from the Vienna Exhibition.

It is built up in several stages, and is entirely covered with the *Kara-kusa* ornamental form and borders of various designs, executed with great skill and care in full-toned blues.

Painted in blue:

NIP-PON, SE-TO, KAWA-MOTO MASU-KICHI SEISU.
Made by Kawamoto Masukichi, Seto, Japan.

Height 14½ in.

日本瀬戸
川本株吉製

710. A cake dish (*kwashibachi*), decorated with a number of insects. In this example the surface is much less covered with the ornamentation than is generally the case with Masukichi's work.

NIP-PON, SE-TO, KAWA-MOTO MASU-KICHI
TSUKURU. *Made by Kawamoto Masukichi, Seto,
Japan.*

日本瀬戸
川本
旗吉造

Height 6 in., diameter 9½ in.

711. A perfume burner, with stand (*daitsukinokoro*).

It consists of a stand with a pedestal surmounted by a balcony, upon which rests a bowl for perfume, with a pierced cover allowing the escape of the fumes. The decoration of the flat surfaces is of diaper work, and the bodies are powdered with small circular medallions filled with studies of flowers. The cover is surmounted with the subject *oumai-ni-uguisu* modelled in relief.

The mark is painted in blue:

日本瀬戸
河本
旗吉造

NIP-PON, SE-TO, KAWA-MOTO HAN-SUKE SEISU.
Made by Kawamoto Hansuke, Seto, Japan.

Height 13 in.

712. Bowl for washing sake cups (*haisen*).

It is painted in a sketchy manner with figures, probably Japanese celebrities, for over each is a description written in cursive characters. *Height 6 in., diameter 6½ in.*

713. An ornament (*okimono*).

An eagle (*washi*), in porcelain, with feathers in relief and decorated in blue. It rests upon a rock which is modelled in porcelain and covered with dark brown glaze. *Height 18½ in.*

714 and 715. Pair of bottles of the kind used in offering *sake* to the *kami* (*omikitsubo*).

Of fine porcelain, each decorated with two or three branches of bamboo, and with stanzas of poetry and the maker's name upon the bodies, all beautifully executed in blues of pure and refined tints.

川本 枅 吉 製
 風 來 降
 過 色
 好

The characters to the left are KAWA-MOTO MASU-KICHI SEISU. *Made by Kawamoto Masukichi.* The other characters are a Japanese ode: KAZE KITATTSUTE KOYE RUI RUI AME SUGITE IRO SAN SAN. It refers to a grove of bamboos, and means, *When the wind rises the sound is pleasant! When the rain falls the colour is lovely!*

川本 枅 吉 製
 風 來 降
 雨 晴 添
 好 子 孫
 霜 白 詩

The characters to the left are the same as above. The ode is RIO SO ONOZUKARA URU RIO HO YU KA U TOKINE SO KO SHI SON. *The severe frost naturally secures good friends. The passing rain sometimes adds fine offsprings.*

Height 6 $\frac{3}{8}$ in.

716 and 717. Pair of *omikitsubo*, decorated in delicate pale blue with the *yuri*, *shobu*, and *sekichiku*.

Marked in blue:

KAWA-MOTO MASU-KICHI; SEI SEI. *Kawamoto Masukichi; made with care; or Kawamoto Masukichi's best make.*

精株川
製吉本

Height $6\frac{1}{2}$ in.

718. A *sake* bottle (*kandotskuri*), decorated with branches of bamboo and verses, executed in pale and dark blues.

The mark is painted in blue:

HOKU HAN, SEISU. *Made by Hoku Han.*

北
半
製

Height $6\frac{1}{4}$ in.

719. An *omikitsubo*, decorated in deep blue with branches of *sukura* and *botan*.

Marked in blue:

MASU-KICHI SEISU. *Made by Masukichi.*

Height $6\frac{1}{2}$ in.

株吉本

720 and 721. Pair of *sake* bottles (*kandotskuri*), decorated in deep blue with groups of the *kiku*, *kikiyo*, *suisen*, *ominameshi*, and *hagi*, and with fringe borders around the necks. The porcelain and decoration of these pieces are inferior to those of the examples previously described.

Marked in blue:

(A.) SHIGE-JIU SEISU. *Made by Shigejiu.*

(B.) SEI-YEI-KEN SHIGE-JIU SEISU. *Made by Seiyekken Shigejiu.*

繁
十
製

A.

清
榮
軒
製

B.

Height 6 in.

722 and 723. Pair of lanterns (*toro*), of circular form.

The body of each consists of six panels of pierced work, and is surmounted by a cover with overhanging eaves. The panels are undecorated; the margins, stand, and cover are painted in blue with arabesque and floral designs. *Height 13 in.*

724 and 725. Pair of lanterns (*toro*), of similar ware and decoration, but hexagonal in form. *Height 10 in.*

726. A water pail (*teoke*), decorated in pale blue with minute floral scroll work.

From the Paris Exhibition of 1878.

Painted in blue:

DAI NIP-PON, ABRA-SHIME SEISU. *Made by Abrashime, Great Japan.*

大日本
油紋
製本

Height 12 $\frac{5}{8}$ in., diameter 8 $\frac{5}{8}$ in.

727 and 728. Pair of flower pots (*uyekibachi*), decorated with tailed tortoises (*minogame*) amidst waves (*nami*).

From the Paris Exhibition of 1878; made by Kato Zensuke, but not marked. *Height 4 $\frac{1}{4}$ in.*

729 and 730. Pair of bottles (*tsubo*), decorated with groups of *kiku*, *suisen*, and other flowers, and with borders. *Height 12 in.*

731. Small dish (*kozara*), decorated with circular medallions of diaper patterns executed in dark blue.

Painted in blue:

HO-GIOKU-YEN SEN-PACHI SEISU. *Made by Ho-giokuyen Senpachi.*

寶山
玉
製處

Diameter 4 $\frac{1}{4}$ in.

732. Flower pot (*uyekibachi*), painted in blue with a mountainous scene and the following characters:

KA-ZAN U-GO. *Kazan ugo*, a phrase signifying *A mountain after the summer rain*.

雨 中
後 山

Height $3\frac{1}{2}$ in.

733. Teacup with stand (*chawannichadai*).

The cup and stand are fashioned after the flower and leaf of the lotus (*hasu*), and decorated in blue with representations of these subjects, and with butterflies (*cho*).

Marked in blue:

KI-JU SEISU. *Made by Kiju*.

Height of cup, 2 in., length of saucer 4 in.

新 井
作 世

734. Cup for sake, sauce, etc. (*choku*), decorated in blue with fringe borders and masses of *kiku* and *susuki*.

Marked in blue:

SHIN-TO-KEN FUDE-SUKE SEISU. *Made by Shintoken Fudesuke*.

Height $3\frac{1}{8}$ in.

新 井
作 世
新 井
作 世

735. Teacup (*chawan*), painted in dark blue and green with the lotus plant and reeds, and with the following characters:

ROREN SHOZEN NI MITSU. A phrase signifying *The garden under the veranda is filled with reeds and the lotus*.

Height $1\frac{3}{8}$ in.

庭 下
蓮 葉
満 ち

736. Cup and saucer of European form, decorated in blue with sprays of *kiku*, *kikiyo*, and *susuki*. Examples of ware made for export about 1874.

Marked in blue:

DAI NIP-PON, SE-TO, KA-TO SHIGE-JIU SEISU.

Made by Kato Shigejiu, Seto, Great Japan.

Height of cup $2\frac{1}{4}$ in., diameter of saucer 4 in.

大 日 本
瀬 戸
加 藤 繁 子 製

PORCELAIN, PAINTED IN COLOURS OVER THE GLAZE.

737 and 738. Bowl (*hachi*), and dish (*sara*), of porcelain, decorated in bright enamel colours over the glaze with the following subjects: in the bowl, the *oshidori*, or mandarin ducks, on a stream, on the banks of which grow masses of the mountain tea flower (*sazankuwa*); in the dish, a bouquet of *oumai*, *botan*, *kiku*, and *suisen*, with a sparrow (*sudzume*). The exteriors of both pieces are covered with finely split bamboo very carefully worked; this covering was probably applied in the neighbouring province of Suruga. *Height of bowl*, $4\frac{1}{8}$ in., *diameter of dish*, $7\frac{3}{8}$ in.

739. Sake cup (*sakadzuki*), of the same ware. The interior is ornamented with *kiku*, *kikiyo*, *hagi*, *ominameshi*, and a *sudzume*. *Height* $4\frac{5}{8}$ in.

740. Teacup (*chawan*), of rough porcelain, decorated over the glaze in weak toned colours and gold with a fringe border and bands of various designs. *Diameter* $2\frac{7}{8}$ in.

741. Teacup (*chawan*), of porcelain. The exterior is painted brown in imitation of bronze, and upon this are several shell-shaped medallions, containing studies of trees, flowers, birds, &c, disposed upon a ground of the *shippo tsunagi no wuchimi hana-bishi* design, the whole of the decoration being executed in gold and silver, giving the impression that the designs are inlaid in bronze.

Painted in gold:

DAI NIP-PON, SEI-ZO, SHIP-PO KUWAI-SHA
KO-ZIN TAKE-UCHI CHIU-BE-YE. *Takeuchi Chiubeye,*
artist, of the Shippo Company, Great Japan, made
this cup.

大日本製造
七寶會社
作人
竹内忠英

Made about 1874. *Height* $3\frac{1}{4}$ in.

742 and 743. Pair of flower vases (*hanaike*), of porcelain, decorated with borders around the feet and necks, executed in various enamel colours and gold. Upon the bodies are boldly drawn bamboo trees, rendered in dark brown and gold.

From the Paris Exhibition of 1878. Modern work by Akiyama Teizi, but not marked. *Height* $11\frac{1}{2}$ in.

744 and 745. Pair of stands for sake cups (*sakadzukidai*), of porcelain, decorated with insects in gold and brown.

From the Paris Exhibition of 1878. Made by Uwata Suzukiti, but not marked. *Height* $1\frac{7}{8}$ in.

746. Flower pot (*uyekibachi*), of porcelain.

The body is divided into twenty-two fluted sections, the whole of which, save the spaces occupied by three circular medallions, are decorated with various patterns executed in the *kinrande* style—gold upon a red ground. The medallions each contain a subject painted in weak enamel colours upon the white grounds; in one is the *kiku* and *susuki*; in another the *sazankuwa* and *suisen*; and in the third the *matsu* and *reishi*—the balsam apple.

A specimen of modern ware, made for the Paris Exhibition of 1878. So far as the *kinrande* designs go the work is excellent, but the effect has been spoiled by the use of European pigments in the remainder of the decoration.

Painted in red:

AI-CHI KEN, NA-GO-YA, FUJI-SIMA SENTARO SEISU. *Made by Fujisima Sentaro, Nagoya, in the division of Aichi.*

愛知縣名古屋
藤島仙太郎製

Height $8\frac{3}{4}$ in., *diameter* $7\frac{1}{2}$ in.

747. Cake box (*kwashibachi*) of porcelain. It consists of a circular bowl upon a leg, with a cover and a dish.

This specimen affords an excellent example of the debased work produced in Japan since the demand for export assumed large proportions. The porcelain itself is heavy and coarse, and the decoration is exceedingly profuse and busy, comprising various styles, and much of it is executed in the bright garish colours which have been introduced into the country during recent years.

The plate and leg of the bowl are covered with confused masses of grasses, flowers, &c. rendered in the minute detail which characterises much of the work of the Tokio school of painting; the bowl and cover have bands of *kinrande* style, such as Yeiraku of Kioto introduced, and portions of the surfaces are covered with blossoms rendered in black and white upon gold grounds after the fashion of some of the modern painters of Hizen and Kioto. The interiors of the bowl and cover, which in original works are left undecorated, are here profusely ornamented; the former with the pomegranate (*jakuro*), loquat (*biwa*), apple (*ringo*), grape (*budo*), turnip (*kabura*), peach (*momo*), and a description of orange known as *butsshukan*, executed in burnished gold, in imitation of lacquer, and gaudy enamel colours; and the latter, with groups of flowers in blue, with the unusual addition of gold dotted work after the style *nishiki* Satsuma. The whole of the painting is over the glaze, except that upon the interior of the cover, which is in the *sometsuke* style.

The inscription to the right is painted in red, that to the left in blue:

AI-CHI KEN KA, NA-GO-YA.
FUJI-SIMA SEN-TA-RO UTSUSU.
NIP-PON, SETO, KI-O-KEN HEY-ZA
SEISU. *Made by Kioken Heyza,
Seto, Japan. Copied (or painted)
by Fujisima Sentaro, Nagoya, in
the division of Aichi.*

日本瀬戸
其王
平左衛門
親

愛知縣下名古屋
藤島仙太郎
寫

From the Paris Exhibition of 1878. Diameter of bowl $7\frac{1}{4}$ in.

748. Cup and saucer of European form. Of porcelain, profusely decorated in gold and raised enamel colours, with *ho-ho*, *kiku*, and *hagi*. Height of cup $3\frac{1}{4}$ in., diameter of saucer 5 in.

PORCELAIN, DECORATED WITH CLOISONNÉ ENAMELS.

749 and 750. Pair of flower vases, of porcelain.

The bodies and stands are painted in blue, *sometsuke* fashion. The bodies are ornamented with a maple (*momiji*) tree, and groups of *kiku*, *susuki*, *kikiyo*, *ominameshi*, and *hagi*, with butterflies, these subjects being outlined in metal *cloisons* and rendered in black, brown, red, yellow, and silver lacquers upon grounds of black lacquer.

Modern work, made about 1872, or shortly before then. Height $15\frac{1}{4}$ in.

751 to 754. Four teacups (*chawan*), of porcelain.

The exteriors are covered with detached ornamentation upon grounds of *Kara-kusa*, outlined in metal *cloisons*, the patterns being filled in with enamel pastes; these, however, are of so soft a nature that they have not taken the polish which is found upon the legitimate enamel pastes used by the ancient enamellers upon metal.

Modern work, made about 1872, probably by the Shippo Kuwaisha, or Enamel Company, at Nagoya. Diameter $2\frac{1}{2}$ in.

PORCELAIN, DECORATED WITH LACQUER

755. Cup and saucer of European form, of porcelain.

The borders are ornamented with diaper and floral designs, executed in gold and red of the garish character in favour with the Hizen artists of recent times. The exterior of the cup, and a portion of the surface of the saucer, are coated with black lacquer, upon which are painted, in gold and colours, a number of the *takara-mono*, and amidst these are branches of the *aoi* rendered by scraping away the lacquer from the white porcelain.

Painted in red:

幸 采

SAI-SIN-TEI SISI SEISU. *Made by*
Saisintei Sisi.

子 真

Height of cup 3 in., diameter of saucer 6 in.

樂 亭

756. Cup and saucer, of European form, of porcelain.

The outer surfaces are coated with black lacquer, on which the *kiku* and other flowers are painted in colours and gold. The remaining surfaces are decorated in red and gold over the glaze, with fringe borders after the fashion of Kutani ware. *Height of cup 3 in., diameter of saucer 5 in.*

WARES PAINTED ELSEWHERE.

757 and 758. Pair of flower vases (*hanaike*), of porcelain, decorated in enamel colours and gold with borders of



No. 757.



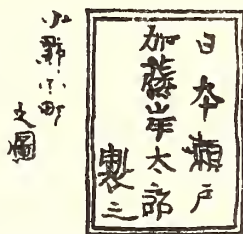
No. 758.

diaper and other conventional ornamentation, and with the figures of two of the most celebrated poetesses of ancient times. The figure upon No. 757 is that of Onono Komachi, who lived in the ninth century and was considered the most beautiful woman of her time; she is shown here attired in flowing robes of great splendour, walking under a *sakura* tree. On the other vase, Murasaki Shikibu, authoress of the *Genji Monogatari*, is shown seated with her brush in her hand beside a writing table.

The colours employed are of the bright and often garish character which are so much used by Tokio painters, and the dusted gold, which they also affect, is freely introduced. All the decoration is over the glaze.

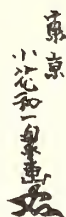
Painted upon No. 757, the characters within the border in blue under the glaze:

NIP-PON, SE-TO, KA-TO KISHI-TA-RO
KORE O SEISU. *Kato Kishitaro, Seto, Japan,*
makes this. The inscription at the side,
added in black, reads: O-NO-NO KOMACHI
NO DZU. *A portrait of Onono Komachi.*



Painted upon the side of the vases in black and red:

TO-KIO, O-KA-WA ICHI-RAKU YEGAKU. *Painted by*
Okawa Ichiraku, Tokio. The lower character is the
mark of the painter.



The marks upon No. 758 are the same, except-
ing the substitution of the name of the character
depicted: MURASAKI SHIKIBU NO DZU.



From the London Exhibition of 1874.

Illustrated in *Keramic Art of Japan*, folio, plate XLVI.
Height 12 in.

759 and 760. Pair of bottles (*tsubo*), of Seto porcelain, painted in Tokio.

They are both decorated with figure subjects, executed in rather garish enamel colours, some highly raised, and gold, upon clouded grounds of gold and black and green washes.

The subject depicted upon No. 759 is Amaterasu-o-mi-Kami, the Sun Goddess. That upon No. 760 shows a man in armour, with a lighted torch in hand, preparing to cross a stream. This may be a representation of the escape of the warrior Sasaki Sahuro, an incident referred to in the description of specimen No. 362.

The inscription is painted in black, the seal in red :

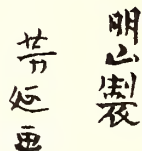
RIU-SAI YEI-ZAN. *Riusai Yeizan*, the painter's name.



Height 10 in.

761 and 762. Pair of sake bottles (*kandotskuri*), of fine Seto porcelain, each decorated with groups of children engaged in kite flying, very carefully painted in enamel colours and gold over the glaze.

MEI-SAN SEISU ; HO-YEN YEGAKU. *Made by Meisan ; painted by Hoyen*, of Tokio.



From the Paris Exhibition of 1878. *Height 6 $\frac{7}{8}$ in.*

763 and 764. Pair of flower vases (*hanaike*), of coarse porcelain, painted in Tokio with flowers and the small birds named *shijiukara*, rendered in garish enamel colours in high relief. The flowers are those associated with the

four seasons: *oumai* blossoms with Spring, *botan* with Summer, *shukaido* with Autumn, and the *suisen* with Winter. Height $11\frac{1}{2}$ in.

765. Dish (*sara*), of white pottery, made in Owari and painted in the neighbouring province of Ise. The decoration consists of a nightingale (*uguisu*), perched upon a branch of the plum tree (*oumai*), with a group of the peony (*botan*) in the foreground. This subject is executed in flat and raised enamel colours of garish tints.

This example, like the preceding eight specimens, is of recent date, all having been made since 1872. Diameter $8\frac{1}{2}$ in.

IMITATIONS OF OTHER WARES.

766. Bowl (*hachi*) of semi-porcelain, made by a member of the Yeiraku family of Kioto, who migrated to Owari, and decorated wares after the fashion originated by his family in Kioto. This example is ornamented with cranes in flight amongst clouds, and some of the *takara-mono*, rendered in gold upon a deep red ground in the *kinrande* style.

The following mark is impressed:

YEI-RAKU. *Yeiraku*, the name of the maker.



From the Paris Exhibition of 1878. Diameter $6\frac{1}{4}$ in.

767 and 768. Pair of flower vases (*hanaike*) of Owari porcelain, decorated in red and gold, after the Kutani fashion, with fringe and diaper borders, and with the

sakura, kiku, momo, budo, botan, kakitsubata, and suisen and with butterflies (cho).

These examples may be termed forgeries of Kutani ware, for they bear the following mark in red:

KU-TANI. *Kutani.*



Height 13 $\frac{5}{8}$ in.



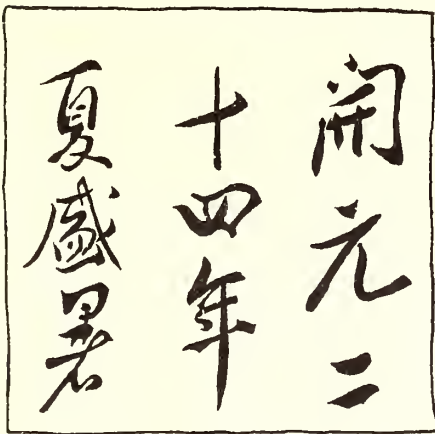
A SAMURAI OF THE SIXTEENTH CENTURY.

MUSASHI.

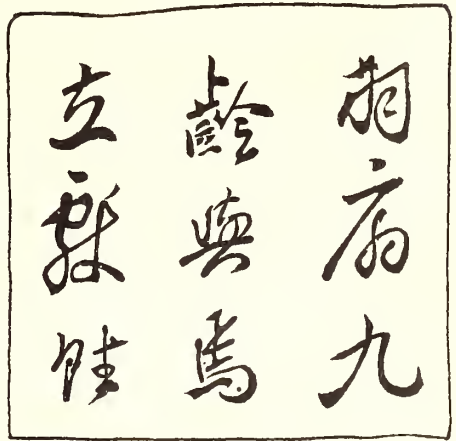
TOKIO WARE.

769. A square basket, a *hibachi*, of buff pottery, covered with bright green glaze. *Raku* ware, made in the district of Imado, in Tokio, in the latter part of the 18th century.

Upon the sides of the vessel the inscriptions shown below, and upon the next page, are rendered in relief in sunk panels.

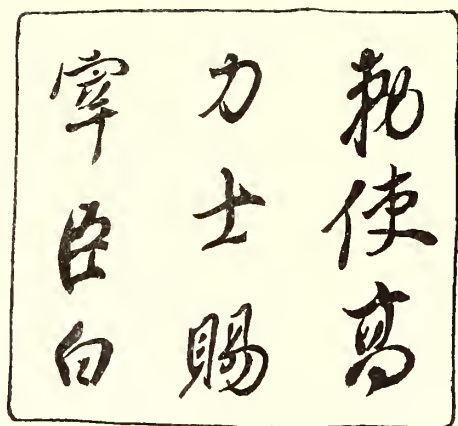


A.

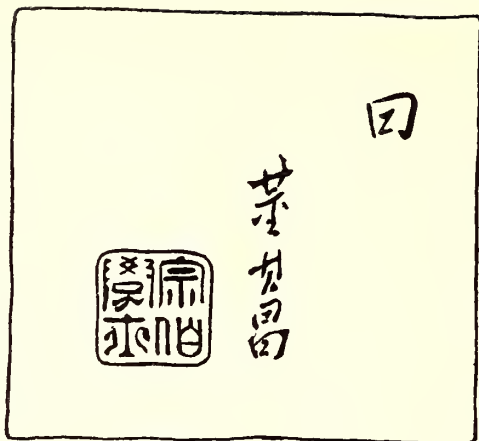


B.

The inscriptions, which are one-fourth of the original size, read from the upper characters of each column commencing with those to the right, and concluding with the single character in the upper part of D, run as follows: KAI-GEN NI-JIU-YO NEN NATSU SEI-SHO CHIOKU-SHI Ko-RIOKU-SHI TAMOO SAI-SHIN HAKU-U-SEN KIU-REI AZUKARU YEN TATTSUTE KEN-JIN IWAKU. It is a portion of a description of a scene



C.



D.

at the Chinese court: *In June, the summer of the 24th year of Kaigen, the imperial messenger, Koriokushi, brings the fans of white feathers to the ministers, among whom was Kiurei, and standing before them he presents the imperial gifts, and says —.* The centre inscription of D is TOKISHIO, the name of the Chinese scholar who wrote the phrase; the right-hand characters in the seal-mark are SOHAKU, his professional name, and the left-hand characters are GAKUSHI, a title given to learned men. Height $10\frac{1}{2}$ in., diameter $8\frac{1}{2}$ in. (See Plate LXIV.)

770. A square vessel with cover (*futamono*), used for baking eggs, which are placed in it and covered with charcoal.

Of buff faïence, glazed inside and out, and very slightly crackled. The body is decorated with two bands of diaper pattern on the exterior, and with a fringe in the interior, executed in deep red, over the glaze, and the cover is ornamented in a similar manner. The chief interest of the piece, however, is in the numerous characters with which it is covered, all of which are reproduced here; they are painted in cold blue under the glaze. It also bears the crest of the Prince of Higo, a form consisting of a central ball surrounded by eight smaller balls.

This example was brought from Japan by Mr. A. B. Mitford, and catalogued, when his collection was dispersed, as Satsuma; it is however, a specimen of what is known



No. 836.



No. 770.



No. 837.

as Yedo Banko, a ware which was made at the kiln of Kommemura, near Tokio, then known as Yedo.

Illustrated in *Keramic Art of Japan*, folio edition, plate XXIV. Diameter $4\frac{3}{4}$ in.



A.

B.

C.

D.

E.

A—TAMOTS, *To enjoy*. B—SHIO, *Pine tree*. C—JIU, *Longevity*. D—KAKU, *Stork*. E—REI, *Age*. SHIO JIU KAKU REI o TAMOTS. A phrase, *To enjoy the longevity of the pine tree and the age of the stork*.



F.

G.

H.

I.



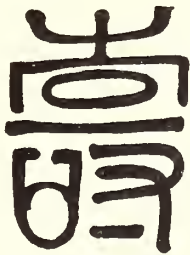
J.

K.

L.

M.

F—FU. G—KI. H—CHO. I—SEI. J—FUKU. K—TOKU. L—ZI. M—ZAI. FU-KI CHOSEI FUKU-TOKU ZIZAI. A phrase, *Prosperity, longevity, fortune, and freedom*.



N.



O.

N—JIU, *Longevity*. O—FUKU, *Prosperity, happiness, and luck*.

771. Flower vase (*hanaike*), of the same ware as the preceding piece.

It is decorated with ornamental borders, and with a landscape executed in cold blue, under the glaze, and in deep red and other colours over the glaze. In one of the borders the following characters appear :



A.



B.



C.

The three characters, in combination, read FUKU-ROKU-JIU, and signify *Good fortune*; separately they read: A—FUKU, meaning *Happiness, luck*, and so forth; B—ROKU, *Wealth*, and *prosperity*; and C—JIU, *Longevity*.

At the foot of the vase the following seal is impressed :

BAN-KO. *Banko*, which signifies *For ever*, or, literally, *Ancient ten thousand* (*ban*, ten thousand, *ko*, old or ancient). This seal is stamped alike upon Banko ware made in Yedo and Ise; in the latter place often in combination with the name of the maker.



Illustrated in *Keramic Art of Japan*, folio edition, plate XXIV. Height 9 in. (See Plate LXIV.)

772. Tea bowl (*chawan*), of unglazed pottery, decorated in colours with sprays of chrysanthemum and the *yomena*.

It bears the impressed seal of Seisi, the maker of Shiba, a district of Tokio.

SEI-SI. *Seisi*, the name of the maker.

Height $2\frac{5}{8}$ in.



773. A bowl (*hachi*), of pottery, modelled in the form of a lotus leaf; it is partially covered with bright drab glaze and decorated upon this surface in gold and white and green enamels with *hasu-no-hana* and leaves.

Made by SEISI, and stamped as above.

Diameter $4\frac{3}{4}$ in.



No. 771.

774. Flower pot (*uyekibachi*), of pottery, glazed and decorated with bands of diaper patterns. The colours employed are reds of various tones, pale green, blue, and yellow, all of garish shades, and gold; these tints and the diaper patterns appear to be peculiar to the Shiba painters, and are generally found upon the wares decorated there, and especially in the ornamental borders. *Height 3 in.*

775. Perfume burner (*chojiburo*), of semi-porcelain, glazed but not crackled. It is decorated in coloured enamels with the *ho-ho*, the *tsuru*, and with *kiku*, *hagi*, *kikiyo*, *karukaya*, and with a long grass known as *obana*. The character of the painting is much after the style of the Satsuma artists. *Diameter 9 in., height 9 $\frac{3}{4}$ in.*

776. Flower vase (*hanaike*), of semi-porcelain, covered with bright crackled glaze. The base and the bell-shaped neck are decorated with bands of conventional designs, and the body with ducks amidst reeds (*ashi*); greens and browns predominate amongst the colours employed, and gold is freely used.

At the foot of the vase the following marks are impressed :

The upper mark reads, KAHIN YEDA SUZUSHI, a phrase meaning : *Under the shade of a tree by the bank of the river*. The lower mark is the stamp of SEINEN, the maker.



Height 11 $\frac{3}{4}$ in.

777. Covered vessel for helping soy (*katakuchi*), a kind of catsup which is universally used in Japan. The ware and decoration of this piece are of the same character as those of the last specimen. *Height 7 $\frac{5}{8}$ in.*

778. Covered bowl (*futamono*), of the same ware. It is decorated with wild geese (*gan*), *ashi*, and *karukaya*.

Height $6\frac{1}{2}$ in.

779 to 781. Three flower pots (*uyekibachi*), of the same ware. Two of them are decorated with the *koi-no-takinobori*. The third vase is decorated with the *oumai*, *kiku*, *take*, and *kakitsubata*. Height $6\frac{3}{8}$ in., $5\frac{7}{8}$ in., and $5\frac{1}{2}$ in. respectively.

782. A flower pot (*uyekibachi*), of the same ware. Decorated with *gan* and *ashi*, the *hototogisu*, and the *tsuki* (moon). Diameter $6\frac{3}{4}$ in.

783 and 784. Pair of flower vases (*hanaike*), of pottery, covered with bright crackled glaze, under which branches of the *oumai* are painted in pale blue. Height $6\frac{5}{8}$ in.

785. Flower vase (*hanaike*), of light grey pottery, covered with a buff glaze, slightly crackled. The decoration consists of a remarkably bold and vigorously drawn dragon, painted in low-toned green, red, and yellow, amidst clouds and water rendered in dead black. This piece has been pronounced by Japanese connoisseurs to be an early and interesting example of the Tokio school of painting. Height 17 in. (See Plate LXIV.)

786 and 787. Pair of perfume burners (*koro*), of buff pottery with waxy glaze, crackled. They are each supported by the figures of three boys who hold the bowls aloft upon uplifted hands; the handles are lion-heads, and the covers are surmounted by *Kara-shishi*. The decoration consists of medallions filled with floral compositions. Made by Seisi of Shiba, whose seal they bear. Height $7\frac{1}{4}$ in. (See Plate LXIV.)

788 and 789. Pair of flower vases (*hanaike*), of pottery,



No. 790.

No. 794

No. 804

No. 792.

No. 805.

No. 798.

No. 811.



No. 808.

No. 812

No. 813.

No. 809.

glazed. Ornamented in weak-toned washes and raised enamel colours with Chinese landscapes, and with the willow tree (*yanagi*), banana (*basho*), and the *kikiyo*. Modern Shiba ware. *Height 16 in.*

OTA WARE.

790. Flower pot (*hanaike*). It is of hard faïence, roughly potted, covered with a thin waxy varnish, not crackled. The rudeness of the potting, and the archaic character of the decoration gives the piece an appearance of antiquity, and when it was sent over to this country in 1871 as ancient Satsuma, it was so described in *Keramic Art of Japan*, in which it was illustrated in plate XIV of the folio edition. It now appears, however, that it is one of the earlier works of Kozan Miyakawa, who established the factory of Ota in 1860.

It is decorated with two figures of aged men, a crane, a pine tree, a camellia (*tsubaki*) and plum trees, the white (*oumai*) and the red (*kobai*). This subject is executed in bright colours and the white plum blossoms are rendered in highly raised white enamel; around the top and bottom of the vessel there are borders of good design. Altogether, from an European point of view, it is a beautiful work; but now that the characteristics of true Satsuma are familiar to us, it could never be mistaken for that ware. *Height 11 $\frac{3}{4}$ in.* (See Plate LIII.)

791. A vessel for condiments, in the form of a tripod, consisting of three small jars joined together by a centre

piece. It is of similar ware to the preceding piece. It is decorated with the three following compositions:

Matsu-ni-Tsuru, the pine tree and crane.

Oumai-ni-Uguisu, the plum tree and nightingale.

. *Take-ni-Sudzume*, the bamboo and sparrow.

These combinations signify respectively: Longevity, Sweetness, and Friendship.

Diameter 7 in., height 4 in.

792. A cake bowl (*kwashibachi*), of light tinted faïence of hard texture, covered with a bright glaze, crackled.

This piece also was mistaken on its arrival from Japan for Satsuma ware, to which it bears a considerable resemblance in decoration, but the faïence is of a more gritty and different character. The outside of the bowl is ornamented in colours and gold, with groups of flowers in medallions, and the interior with scattered leaves of the maple (*momiji*), and *kashiwa*, a kind of oak. *Height 6 in.* (See Plate LIII.)

793. A gourd-shaped bottle, with cover, probably intended to be used as a tea jar. It is of white faïence, covered with creamy glaze, not crackled. The decoration is executed in colours and gold, and consists of ornamental borders, groups of aged men with attendants, and circular medallions filled with birds and floral compositions. The cover of the vase is surmounted by a representation of the Seven gods of Fortune. Some portion of the ornamentation of this piece resembles that employed by Satsuma artists, and no doubt the piece was made and decorated by Kozan in imitation of that ware.

The following inscription appears in one of the medallions, written in gold:

KATSU O TOKI SEI-YO NO SAKE. *The sake which is taken the morning after intoxication quenches the thirst; descriptive of the scene depicted in the medallion.*

酒醒解
餘渴

Height, inclusive of the stand and cover, 33 in.



No. 790.



No. 790.

794. A covered bowl (*futamono*), of hard white faïence, glazed and slightly crackled.

It is decorated after the fashion of Satsuma ware in colours and gold with borders, masses of diaper work, and numerous medallions in which the following plants, shrubs, fruits, &c., are rendered: pomegranate (*jakuro*), hyacinth (*suisei*), peach (*momo*), grape (*budo*), chrysanthemum (*kiku*), apple (*ringo*), and the berries *gumi* and *hodzuki*. Height 5 in. (See Plate LIII.)

795. A water cup (*midzunomijawan*), of ware similar to the foregoing example. Decorated with three medallions, containing the *hagi*, *ominameshi*, *kiku*, *susuki*, *kikiyo*, and *asagao*. Height $3\frac{1}{4}$ in.

796. A cake dish (*kwashiben*), of similar ware to the preceding specimens. It is in the form of a tazza, and is decorated with the *kiku* and *oumai*. Gold is not used in this piece. Height $4\frac{3}{4}$ in.

797. Long-necked bottle used in presenting sake to the *kami* (*omikitsubo*).

Of white faïence covered with varnish, crackled. The mouth is decorated with a band of ornament and with perpendicular lines of gold, and the body with dotted gold work, and with three medallions containing a shrine, a sea-side scene, and a procession of *kuge*.

At the foot of the bottle the following stamp is impressed:

DEN-KO. *Denko*, the name of the workman.

Height 12 in.



798 and 799. Pair of covered bowls (*futamono*), covered with a waxy glaze, crackled after the fashion of early Satsuma ware.

The bodies and covers are decorated with a number of medallions filled with flowers, birds, landscapes, and historic scenes. The handles of the covers are formed, on one, of a fish, a bamboo shoot (*takenoko*) and a shell; on the other, of a fish, a shell, and a branch of the egg-plant (*nasubi*). The painting is executed in bright colours, enamels and washes, and gold, the latter of a fugitive character. *Diameter 5 in.* (See Plate LIII.)

800. Flower vase (*hanaike*), of faïence, glazed and crackled. It is decorated with ornamented borders and with a dragon amidst clouds, and with *Takadzukushi*, or a group of the *takara-mono* rendered in colours and gold. *Height 11¼ in.*

801 and 802. Pair of flower vases (*hanaike*), of white faïence, covered with a creamy glaze, which is crackled after the style of early Satsuma ware.

They are decorated with various scenes of rural life, and with ornamental borders executed in low-toned coloured washes, with a free use, in the rendering of the clouds, of the dotted gold work often found upon true Satsuma ware.

These pieces bear the following impressed mark :

MA-KUZU KO-ZAN TSUKURU. *Made by Makuzu Kozan.*

Kozan came from the district of Makuzu, in Kioto, and sometimes introduced the word as part of his mark.

Height 17½ in.



803. Ornament (*okimono*), in the form of a farm house. It is of faïence, glazed but not crackled, and decorated in colours with the flowers and shrubs which would grow about and upon such a dwelling. Upon the ridge of the roof a cock and hen are perched. *Height 8½ in., length 9 in.*

804 to 807. Four seated figures (*okimono*) of *sennin*, in the form of aged men, of faïence, glazed and crackled. The robes are decorated in gold and colours with some of the *takara-mono*. Height $4\frac{1}{2}$ in. (See Plate LIII.)

NOTE.—The foregoing examples illustrate, with some approach to completeness, the efforts of Kozan in imitation of the faïence and decoration of the Satsuma factory.

808 and 809. Pair of flower pots (*hanaike*).

These pieces, and the specimen next described, illustrate another phase of the work of Kozan, namely, the imitation of one of the numerous varieties of Kyoto ware.

The pâte is a very hard faïence, almost a semi-porcelain, which is treated after the Satsuma fashion with a bright crackled glaze, but the decoration of figures in relief is of a kind never found in the wares of that factory.

They are ornamented around the mouths with borders in which a number of the *takara-mono* are rendered in colours upon a ground of floral pattern in gold. The main design upon the bodies are figures in bold relief; upon one pot that of Yebis, the god of daily food, and upon the other that of Daikoku, the god of riches. On the reverse side of one is a landscape, and on that of the other one of the characteristic bouquets of Japan—branches of *oumai*, *matsu*, and *take*, these emblems being supplemented by the presence of the *kagi*, *hojiu-no-tama*, *fundo*, and *choji*, which signify wealth, the everlasting, commerce, and freedom from evil influences.

They have the following inscription painted in black:

KI-TEI KORE O SEISU. *Kitei makes this.* The signature of the artist, who had probably followed Kozan from Kyoto, for it is a Kyoto name.



Height $10\frac{1}{2}$ in., diameter 5 in. (See Plate LIII.)

810. Water pot (*midzusashi*), of similar character in

glaze and crackle to the preceding pieces, but of softer clay. It is ornamented in coloured washes and very slightly raised enamels, with a representation of the *Shichi fuku jin*, or Seven gods of Fortune.

At the foot is the following inscription written in black:

KI-TEI KORE O SEISU. *Kitei makes this.*

Height 11 in.

811. Flower pot (*hanaike*). This example and the succeeding pieces illustrate another phase of the work of Kozan. Here there is no copying of other schools either in material or treatment, and in both directions the artist has shown decided originality.

The flower pot under review is of cylindrical form, of rough pottery, with an uneven surface; it is covered with green glaze, and is ornamented with a representation of the sacred mountain Fusi-yama in a state of eruption, the subject being rendered in blue enamel with a few touches of gold, and, by a quaint conceit, the mountain is shown upon one side of the vessel, whilst the falling lava is shown upon the reverse.

The mark of the maker is engraved at the foot of the object.



This specimen was one of the earliest of the works of Kozan received in this country; it was purchased about 1868. *Height 10½ in.* (See Plate LIII.)

812 and 813. Pair of flower pots (*hanaike*), of rough brown pottery, covered with glaze.

They are each decorated with two figures in faïence in very high relief—an inch or more in some parts—which are applied upon the brown surface of the pots. The subjects are modelled with much vigour and boldness, and the

satisfactory effect is increased by the discretion and sobriety of the colouring.

The subjects are: upon No. 812 (*a*) a caricature of a mendicant priest with a hanging gong and a hammer with which to sound it; by his side is a book containing a record of the gifts he has collected from the charitable; the characters upon the book read *Hokuwacho*, which may be freely rendered as "A list of subscriptions;" (*b*) a lady with a branch of the wisteria. Upon No. 813 (*a*) Raiden, the god of thunder; he is a dwarf-like figure, seated playing upon the *samisen*, a three-stringed guitar, and surrounded by eight drums in a semicircle. (*b*) A traveller caught in the storm which the god has raised.

Each pot bears an inscription inlaid in white clay:



Upon No. 812. MIYAKAWA KO-ZAN TSUKURU. Made by Miyakawa Kozan.



Upon No. 813. MA-KUZU KO-ZAN. Makuzu Kozan, the name of the maker.

These specimens were procured at the Paris Exhibition of 1878. Height 20 in. (See Plate LIII.)

I S E.

814. A water pot (*midzusashi*), an example of the earliest work of the Banko factory at Kuwana in Ise, known as *Ko-Banko*.

This kiln was, as related in the introductory chapter, established about 1736 by a noted *chajin* named Numanami Gozayemon, who made pottery for his own amusement and use in the ceremony of *chanoyu*; his works became very celebrated, and his fame reaching the ears of the Shogun Iyeharu he was called to Yedo in 1786, and there commenced the manufacture of the ware named Yedo Banko, which is referred to in the remarks upon Tokio wares.

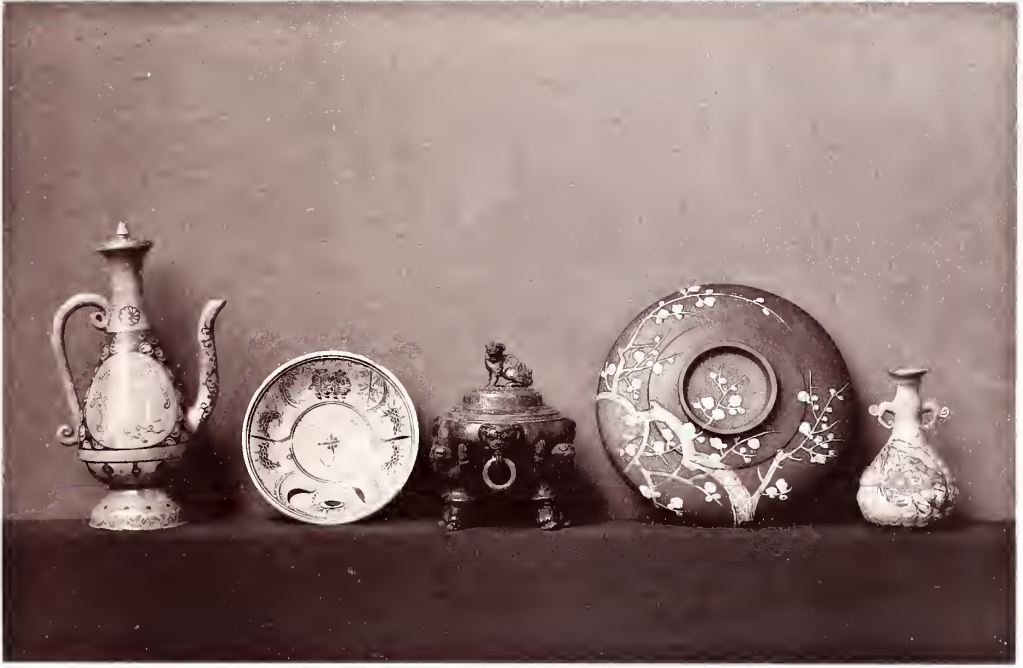
The example under review is of fine buff pottery, glazed, and decorated with a cold blue under the glaze, and russet red and gold over the glaze. The gold is of a very tender character, and in this example is partly effaced by age and usage. The vessel is decorated with two medallions, occupied with dragons, and with bands of fret and conventional ornament.

It bears the impressed mark BANKO, which signifies *For ever*, or literally, *Ancient ten thousand*.

萬古

Height 10½ in. (See Plate LIV.)

815. A dish (*sara*), of similar ware, covered with a crackled glaze, upon which the decoration is painted in deep



No. 814.

No. 815.

No. 818.

No. 819.

No. 828.



No. 836.

No. 833.

No. 837.

red; the centre is occupied by a star-shaped ornament, and the border with panels containing two boys in a bamboo grove, and with various flowers.

This piece is of the same date as the preceding specimen, and has been described as an example of the earliest and best work of the founder of the Banko factory.

It bears the same mark as the last specimen.

Diameter $6\frac{1}{4}$ in. (See Plate LIV.)

816. A covered vessel (*futamono*), of faïence. The body is ornamented with clouds in relief, and the handle of the cover is a pine cone (*matsukasa*). The interior surfaces are covered with opaque white glaze and the exterior with a blueish green glaze, very evenly and perfectly applied; the glazes are slightly crackled.

This piece has been identified as a very good example of the work of the Banko factory about 1765 to 1780.

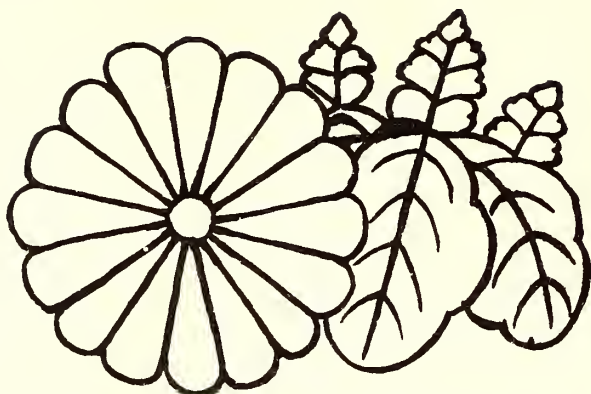
It bears an impressed mark which is illegible, but is probably the mark BANKO. *Length* $6\frac{1}{4}$ in.

817. A perfume box (*kooire*), of faïence, and covered with glazes of the same character, the work of Mori Yusetu, who, in 1831, re-established the Banko factory which had been closed from 1785.

It is fashioned in the form of the clam (*hamaguri*) shell, a shell which was used in the game of *kaiawase*, which was played at the Court of the MIKADO, and by the nobles. A large number of shells, the interiors of which were decorated in brilliant colours and gold with Court scenes, being thrown together promiscuously, would be selected by the players, and whoever succeeded in securing the largest number of natural pairs would win the game.

This specimen is rendered additionally interesting by the presence of the Imperial crests, which are rendered in relief in white enamel, outlined with black, the *kiku* crest

upon the lower shell, and the *kiku* and *kiri* upon the upper one, as shown below :



It also bears the following impressed mark :

YUSETSU, the name of the maker.



Length $3\frac{3}{4}$ in., breadth $2\frac{7}{8}$ in.

818. A perfume burner (*koro*), of soft brown pottery, glazed; discoloured by age and use.

The body is supported on the figures of three children, it has three handles—lion's heads with rings—and the cover is surmounted with a lion (*shishi*).

Illustrated in *Keramic Art of Japan*, folio edition, plate XXIV.

It bears the following impressed marks. The upper seal is the Banko stamp, old style ;



And the lower seal reads : NIP-PON, YU-SETSU.

Banko ware, Yusetsu (the maker), *Japan*.



Height $6\frac{1}{2}$ in. (See Plate LIV.)

819. Covered dish (*futatsukinohachi*).

This specimen has been identified as one of the earliest examples of the choicest ware made at the Banko factory after its re-establishment by Yusetsu.



No. 852.

No. 818.

No. 822.

It is of the intensely hard stoneware which has been the characteristic material of the Banko factory since its re-establishment, and in this example it is the dark brown ware, carefully potted and perfectly vitrified, which is associated with the earliest and best productions of the kiln.

The interior surfaces are covered with opaque white glaze, but the exterior is left unglazed, and it is decorated with branches of *oumai* executed in raised enamels, the branches in blue, and the blossoms in blue and white. *Diameter 9 in.* (See Plate LIV.)

820. Small teapot (*kibisho*), of dark brown pottery.

This example, made by Mori Yusetu, of Yokkaichi, illustrates in itself all the most marked characteristics of Banko ware. It is of very thin and tough pottery, unglazed, showing the marks of the fingers of the potter, and most carefully manipulated and vitrified.

It is ornamented with fifteen impressed stamps, which are shown below; the body and cover are fluted, and the handle is modelled like bamboo.

MORI UJI.
The Mori family.



SENSHU. *A thousand*
autumns.



SENSHU.



BANKO. *For ever.*



BANKO FUYEKI.
For ever. Unchanging.



BANKO.



SENSHU. FUYEKI.
A thousand autumns.
Unchanging.



SAI-YAKU. FUYEKI. The expression Saiyaku Fuyeki refers to the unvarying character of the paste used in the manufacture of Banko ware.



BANKO.



SENSHU FUYEKI.

GAN-TO SAN-
ZIN. *Ganto San-
zin*, the name of
the artist.



NIP-PON, YU-
SETSU. *Yusetsu* (the
maker), *Japan*.



YO-FU-KEN SHIU-
JIN TSUKURU. *Made by
the master of the Yofu
factory.*



BAN-KO. YO-
FU-KEN. SEN-SHU.
*Banko ware. Yo-
fu factory. A
thousand autumns.*



SENSHU.
FUYEKI.



Illustrated in *Keramic Art of Japan*, folio edition, plate XXV. Height $2\frac{3}{4}$ in. (See Plate LXVI.)

821. Small teapot (*kibisho*), of similar ware, but of buff pottery, and covered with drab glaze.

It bears twelve of the stamps found on the preceding specimen, and is also the work of the Mori family. Height $2\frac{3}{4}$ in.

822. Small teapot (*kibisho*) of fine brown pottery, unglazed. It is decorated with branches of bamboo (*take*), pine tree (*matsu*), and plum tree (*oumai*), in relief.

This piece is not marked, but its exquisite workmanship and general character make it probable that it is the work of Mori Yusetsu.

Illustrated in *Keramic Art of Japan*, folio edition, plate XXIV. Height 3 in.

823. Small teapot (*kibisho*), of thin drab unglazed pottery, with panels of white. The latter are transparent and are decorated with simple designs in enamel colours. The body is ornamented with a floral design in gold.

It bears the following impressed marks:

The upper seal is the Banko stamp, old style.

The lower seal reads: NIP-PON, YU-SETSU.

Banko ware, Yusetu (the maker), Japan.



Illustrated in *Keramic Art of Japan*, folio edition, plate XXV. Height $2\frac{7}{8}$ in. (See Plate LXVI.)

824. Small teapot (*kibisho*), of fine light grey pottery, unglazed.

The handle is perforated with a pattern formed of two *kiku* flowers, and the body is decorated with an *oumai* tree executed in washes and enamel colours.

Impressed marks:

The upper mark is the Banko seal, and the lower one reads: NIPPON, YUSETSU.

Height $2\frac{3}{4}$ in.



825. Small teapot (*kibisho*), of thin drab pottery, showing the finger marks of the potter. It is ornamented with a spray of *kiku* impressed, and the entire surface is gilded.

It bears the same marks as the preceding specimen. Height $2\frac{3}{4}$ in.

826. Small teapot (*kibisho*), of very thin white and brown pottery. An example of *mokume* ware, the surface being mottled in imitation of the grain of wood.

Marked like the specimens last described. Height $3\frac{3}{4}$ in.

827. Small teapot (*kibisho*), of dark brown pottery, unglazed. It is decorated in enamel colours with the subject of *Chikurin no Hichiken*.

This piece is marked the same as the three preceding specimens. Height $3\frac{1}{2}$ in.

828. Flower vase (*hanaike*), of extremely thin drab

pottery moulded by hand, and showing the marks of the potter's fingers. It is unglazed, and is decorated upon one side in Chinese ink and gold with a crab (*kani*); and upon the other with a sentence, probably a verse of poetry.

The following mark is engraved upon it:

DAI FU-SO-KOKU. SI-SUI, TO-SI, YEN-SO-SHA
SEISU. *Made by Yensosha, potter, of Sisui, Great Japan.* FUSOKOKU is the scholastic name of Japan.

大扶桑國
泗水陶師
圓相舍製

Height $5\frac{1}{2}$ in. (See Plate LIV.)

829. Bowl (*hachi*), of drab pottery, glazed.

It is decorated with diaper patterns executed in deep red, and with a garden scene showing a tent, and masses of chrysanthemum, and the mountain tea flower (*sazankuwa*); in the interior of the bowl is a branch of pomegranate (*jakuro*); these subjects are rendered in brilliant raised enamel colours.

Impressed mark:

BANKO.

Height $2\frac{3}{4}$ in., diameter $7\frac{1}{4}$ in.



830. Bowl (*hachi*), of similar ware and decoration. Upon one side are four bands of diaper patterns, executed in deep red, and upon the other a group of flowers in highly raised enamels, comprising peony (*botan*), chrysanthemum (*kiku*), and the *suisei*, a species of hyacinth.

This piece is marked the same as the preceding specimen.

Height $3\frac{1}{2}$ in., diameter $6\frac{1}{2}$ in.

831. Bowl (*hachi*), of similar ware.

The ornamentation of the exterior consists of four panels, divided by bands of diaper patterns; each panel is occupied by groups of boys engaged in games. In the interior is a branch of a peach (*momo*) tree.

This piece is not marked. Height $3\frac{1}{2}$ in., diameter $6\frac{1}{4}$ in.



No. 833.

832. Small dish (*kozara*), in the form of a leaf. It is of buff pottery, covered with opaque white glaze. The decoration consists of a mountain rudely executed in blue and brown under the glaze, and vessels and water rendered in brown above the glaze.

There is also the following inscription painted in brown:

SEKI SUI TA SAN

IZU KEI UN YEN SUI
MUNASHI. *By the in-
crease of the verdure
another mountain ap-
pears. The clouds
being distant, the
water is clear. The
characters to the left
are BANKO.*

萬
古

水
空

雲 出 他 積
遠 輕 山 翠

Diameter $5\frac{3}{8}$ in.

833. Dish (*sara*), of brown pottery, of the customary fine and dense texture. It is covered with thick opaque drab glaze, upon which the decoration is executed in bright enamel colours so thickly applied that the subjects appear in low relief.

The exterior is occupied by the *Chikurin no Hichiken*; and the interior with a landscape and two Ohara women, a subject often depicted by Japanese artists, referred to in the description of No. 561.

Illustrated in *Keramic Art of Japan*, folio edition, plate XXIV. *Diameter* $11\frac{1}{4}$ in. (See Plate LIV.)

834. Dish (*sara*), of similar ware and decoration.

The subjects employed in the decoration are: in the interior, a group of poets; and on the exterior, the Seven gods of Fortune. *Diameter* $10\frac{1}{2}$ in.

835. Tea jar (*chatsubo*), of similar pottery, but unglazed.

The body is decorated with a group of poets and poetesses, painted in the same highly raised enamel colours as those used in the two preceding pieces.

The colours employed in the decoration of the three pieces last described are, to the European eye, somewhat garish, and it would be supposed that they had been made for export; but this is not so, for they are said to illustrate a favourite and characteristic description of ware produced at the Banko factory before its productions were influenced by the demand from Western countries.

This specimen bears the impressed mark BANKO.

Height $9\frac{1}{2}$ in.

836 and 837. Pair of flower vases (*hanaike*), of *mokume* ware, glazed and decorated in highly raised enamel colours with *oumai*, *yuri*, *kiku*, and *kakitsubata*. Modern.

The following mark is painted in red:

HIAKU SAN-JIU NI BAN. Meaning Number 132.

百
三
十
二
番

Illustrated in *Keramic Art of Japan*, folio edition, plate XXIV. Height $8\frac{1}{4}$ in. (See Plate LIV.)

838 and 839. Pair of small cups used in drinking *sake* (*choku*), of grey pottery, covered with drab glaze, crackled.

They are decorated upon the glaze with the rose (*shobi*), chrysanthemum (*kiku*), and iris (*kakitsubata*), executed in highly raised enamel colours in precisely the same manner as the specimens last described. Modern.

Both cups bear the impressed mark BANKO, and the following inscription, painted in black, forms part of the decoration of one of them:

The characters to the left are KO-RO SAN-ZIN. *Koro Sanzin*, the maker's name. The others read: JO CHIU MATA ARI DEN YEN NO OMOMUKI. Meaning: *Even in the city there is some aspect of the country.*

Height $3\frac{3}{8}$ in.

趣 回 亦 城
貴 老 山 人
園 有 中

840. Small teapot (*kibisho*), of very thin fine dark-brown pottery, unglazed; modelled by hand. An interesting specimen of this species of ware, the pieces of clay forming the upper and lower parts of the body being merely pinched together.

The BANKO seal and SENSU FUYEKI. *A thousand autumns. Unchanging.*

Height $2\frac{3}{4}$ in.



841. Small teapot (*kibisho*), of thin light brown pottery, rough and unglazed. The surface is fluted and decorated with leaves in white porcelain inlaid. Modern.

Impressed mark:

The BANKO seal.

Height $3\frac{1}{8}$ in.



842. Small teapot (*kibisho*), of porcelain, decorated in colours with a landscape under a green glaze. Modern.

Impressed mark: same as that of the preceding specimen.

Height $2\frac{3}{4}$ in.

843. Small teapot (*kibisho*), of very thin white ware of a porcelain character, unglazed. Decorated in low-toned colours with a man seated beside a *hibachi* drinking tea. Modern.

Impressed mark: the BANKO seal.

Height $2\frac{1}{4}$ in.

844. Small teapot (*kibisho*), of similar ware, and marked with the same stamp. It is decorated in low-toned colours with a miniature garden, containing the three trees—pine, bamboo, and plum, the *sho-chiku-bai*, signifying Good Fortune. Modern.

This piece bears the impressed BANKO seal, and the following inscription in black:

SAI KAN NO SAN U NO DZU. *A sketch of the three friends of winter*, referring to the subject named above.

友之歳
圖三寒

Height $2\frac{1}{4}$ in.

845. Small teapot (*kibisho*), of *mokume* ware, brown and white; the handle is modelled in imitation of bamboo. Modern. Height $2\frac{1}{4}$ in.

846. Small teapot (*kibisho*), of fine thin light brown pottery; the surface is uneven, having been partially potted by hand. It is covered with burnished gold, upon which groups of cranes are painted in highly raised enamel colours.

Impressed marks:

The BANKO seal. GAN-TO SAN-ZIN. *Ganto Sanzin*, the maker.



Illustrated in *Keramic Art of Japan*, folio edition, plate XXV. Height $2\frac{1}{2}$ in. (See Plate LXVI.)

847. Small teapot (*kibisho*), of light brown pottery covered with speckled glaze splashed with green.

It is decorated, over the glaze, in coloured enamels, with men engaged in tilling a field.

Marked the same as the preceding piece. Modern. Height $2\frac{1}{2}$ in.

848. Small teapot (*kibisho*), of dark brown pottery, unglazed. One side of the pot is of white biscuit, sur-

rounded by a border of pomegranate leaves and fruit.
Modern.

Impressed mark :

NIP-PON, BAN-KO. *Banko, Japan.*

Height 3 in.



849. Small teapot (*kibisho*), of thin white pottery, or semi-porcelain, glazed, and ornamented with a representation of Fusi-yama with pilgrims preparing to ascend it.

It bears the impressed mark of BANKO and the following :

SAI-YAKU FU-YEKI. The expression *Saiyaku Fuyeki* refers to the unvarying character of the paste used in the manufacture of this thin and tough ware.

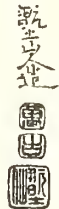
Height 3 $\frac{3}{8}$ in.



850. Small teapot (*kibisho*). A very interesting specimen of the thin Banko ware.

The material is light grey pottery of extremely fine texture, carefully potted and, in some parts, having the marks of the fingers. It is entirely devoid of ornament but the body is entirely covered with stanzas of poetry, the characters being engraved with perfect exactitude, and the following inscription is likewise engraved :

GAN-TO SAN-ZIN TSUKURU. *Made by Ganto San-zin.* The two small marks are BANKO, and the large one is Ganto Sanzin's seal.



Illustrated in *Keramic Art of Japan*, folio edition, plate XXV. *Height 2 $\frac{1}{2}$ in.* (See Plate LXVI.)

851. Tea cup (*chawan*), of brown pottery.

It is modelled in the shape of a lotus seed, and the exterior has the rough appearance of the husk of the seed,

whilst the interior is glazed white. A Japanese connoisseur states that this piece was made by the potter for his own amusement. *Diameter* $3\frac{1}{2}$ in.

852. Small teapot (*kibisho*), of thin dark brown pottery, moulded by hand.

It is decorated upon the unglazed surface in raised enamel colours, gold being slightly introduced, with a view of Fusi-yama in the distance, and a noble upon horseback, with attendants, in the foreground, illustrating the legend of the dissolute courtier Narihira going down to the East, which is referred to in the description of No. 350.

Illustrated in *Keramic Art of Japan*, folio edition, plate XXIV. *Height* $3\frac{3}{8}$ in.

853. Dish (*sara*), of *mokume* ware; drab pottery mottled with brown, glazed, and decorated in raised enamels with cranes in flight.

Marked with the Banko stamp. Modern. *Diameter* $7\frac{3}{8}$ in.

854. Tea cup (*chawan*), of brown pottery.

The exterior is unglazed, and is decorated with a spray of *kiku* rendered in enamel colours. The interior is covered with opaque white glaze.

Marked with the impressed BANKO stamp. Modern. *Height* $2\frac{1}{2}$ in.

855. Cake dish (*kwashibachi*), of *mokume* ware.

Of light grey pottery mottled with grey of a darker shade, and glazed. It is ornamented with a lobster (*yebi*), rendered in red and white raised enamels, upon a bed of reeds which are painted in green and gold.

This piece bears the following rendering of the BANKO stamp:

Modern. *Diameter* $6\frac{7}{8}$ in.



856. Small teapot (*kibisho*), of porcelain ornamented

with designs in silver upon a brown ground, in imitation of inlaid bronze. Modern. *Height 2 in.*

857. Small teapot (*kibisho*), of brown pottery with a rough surface, in imitation of the cast iron kettles which are held in such great favour in Japan. Modern. *Height 2½ in.*

858. Small teapot (*kibisho*), of hexagonal form. Of buff pottery, unglazed, with a surface like split bamboo. Modern. *Height 3 in.*

859. Tea cup (*chawan*), of semi-porcelain, unglazed. Decorated with a spray of *kiku* executed in raised enamels.

This piece is interesting because it bears the character BANKO painted, a very unusual method of marking the ware.

Modern. *Diameter 2½ in.*



860. Small teapot (*kibisho*), of drab pottery, unglazed. On one side a rude flower is painted in raised enamel colours. Modern. *Diameter 4 in.*

861. Teapot (*dobin*), of grey pottery, shaped as if formed of folded paper, unglazed. It is decorated in enamel colours with the *kikiyo*, *hagi*, *ominameshi*, *susuki*, *yomena*, and *karakaya*.

Stamped with the words NIPPON, BANKO, and the name of the maker—JISEN.



Modern. *Height 5 in.*

862. Flower vase (*hanaike*), of brown pottery of fine and dense texture. Decorated in garish enamel colours with cranes and pine trees upon an opaque glaze. An example of common modern ware made about 1870. *Height 14 in.*

BIZEN.

863. Perfume burner (*koro*), of brown stoneware, covered with a dull mottled glaze. It is in the form of a gourd over which a horse is jumping.

Ancient Imbe ware; considered by Japanese connoisseurs to be of unusually fine quality.

The mark of the maker is incised:



Illustrated in *Keramic Art of Japan*, folio edition, plate L, and octavo edition, plate XXI. Height 10½ in. (See Plate LV.)

864. Long-necked bottle, used in presenting *sake* to the *kami* (*omikitsubo*).

This is another example of ancient Imbe ware. It is of fine brown stoneware of a reddish tinge, and is partially glazed. It has been very carefully potted. Height 10 in. (See Plate LV.)

865. Perfume burner (*koro*), of extremely dense brown stoneware covered with dark glaze.

It represents Hotei seated upon his sack, which forms a receptacle for the perfume, the fumes of which find their



No. 874.

No. 873.

No. 864.

No. 876



No 863

No. 869.

No. 870.

No. 877

way through the mouth of the figure. Probably 14th century.

Incised mark:

SAN, the mark of the maker.

Length 8 in.



866. An incense box (*kogo*), of reddish-brown stone-ware covered with light and dark brown glazes.

It is in the form of a circular box clasped by a fox. *Ko-Bizen* ware, made in the year period of Tensho, 1573 to 1591. Diameter $2\frac{1}{4}$ in.

867. Hanging flower vase (*kake hanaike*), of brown clay of a coarser and more porous character than the specimens previously described. It is rudely fashioned in the form of a gourd, and partially covered with a reddish glaze. It is furnished with a copper ring for suspension.

An early example of Hitasuki ware, dating from the year period of Tensho, 1573 to 1591.

Upon the side the name and title of its former possessor are painted:

Shojio, the name, and *Dainagon*, the title, that of one of the high officers of the Court of the MIKADO.

Height $4\frac{3}{4}$ in.



868. Vessel for holding *kosen*, a mixture of the plant *shiso* and parched rice, used as a substitute for tea. It is a small jar of circular form, of very dense brown stone-ware, carefully potted and covered with a fine brown glaze very evenly applied.

Migakite ware, made in the year period of Tensho, 1573 to 1591. Diameter $2\frac{5}{8}$ in.

This and the two preceding examples were presented to the Collector as typical examples of the varieties named, having been selected by experts in Tokio for that purpose.

869. Ornament (*okimono*), of very dark brown stoneware, glazed.

A figure of Daikoku seated upon two large bags of rice; the hammer, originally in his right hand, with which he would strike the bags, has been broken off, but the expression of good humour upon his face shows that he is in the mood to grant whatever demands his votaries may make upon his generosity. Ancient ware.

Illustrated in *Keramic Art of Japan*, folio edition, plate LI; octavo edition, plate XXXI. Height $13\frac{1}{4}$ in. (See Plate LV.)

870. Ornament (*okimono*), of brown stoneware, glazed. A figure of Girogin accompanied by a stag, one of his attributes.

Illustrated in *Keramic Art of Japan*, folio edition, plate LI; octavo edition, plate XXXII. Height $9\frac{1}{2}$ in. (See Plate LV.)

871. Ornament (*okimono*), of reddish brown stoneware covered with thin glaze. Another representation of Girogin, who is here shown in a recumbent position with an enormous bag of rice resting upon his stomach. Probably comparatively modern ware.

Illustrated in *Keramic Art of Japan*, folio edition, plate L; octavo edition, plate XXXI. Height $7\frac{1}{4}$ in.

872. Cake dish (*kwashibachi*), of fine brown stoneware, glazed. It is modelled in the form of the fruit *kuerbis*; the sides are cut away and the interior scooped out, thus forming the dish. Probably 18th century.

The following mark is stamped:

The seal of the maker.

Height $6\frac{1}{2}$ in., length 10 in.



873. Small dish (*kozara*), of reddish-brown stoneware. The interior is painted a dark lustrous green and ornamented with a *Kara-shishi* in relief, and the border is divided into

eight compartments, in each of which is a Chinese character, and the surface is curiously spotted with drops of white glaze.

Experts state that painted Bizen ware of this description is very rare. *Diameter* $6\frac{1}{4}$ in. (See Plate LV.)

874. Perfume burner (*koro*), of light brown stoneware, covered with bright glaze. A cock and hen resting upon a rock over which climbs a vine; the texture of the ware is unusually fine, and the group is beautifully modelled.

Height $11\frac{1}{2}$ in. (See Plate LV.)

875. *Sake* bottle (*sakatsubo*), of brown stoneware, covered with dull glaze. The decoration, which is incised, consists of a fret border round the neck and floral designs upon the body. 19th century. *Height* $6\frac{3}{4}$ in.

876. An ornament (*okimono*), of light brown stoneware, glazed. A crane upon a rock. Imbe ware; 18th century. Incised mark:

CHO, the name of the maker.



Illustrated in *Keramic Art of Japan*, folio edition, plate L; octavo edition, plate XXXI. *Height* $9\frac{1}{4}$ in. (See Plate LV.)

877. Perfume burner (*koro*), of dark brown stoneware, glazed. Two *Kara-shishi* fighting; the group is carefully modelled. It probably dates from the early part of the 18th century.

Illustrated in *Keramic Art of Japan*, folio edition, plate L; octavo edition, plate XXXI. *Height* $7\frac{3}{4}$ in. (See Plate LV.)

878. Hanging flower vase (*ikebanasashi*), of brown stoneware of rather coarse texture, glazed. It is in the form

of the fish *tai*, with the god Yebis riding upon its back.
Length 7 in.

879. An ornament (*okimono*), of rather coarse reddish-brown stoneware, partially covered with dark brown glaze, the face and hands being left unglazed. It represents a Buddhist *sennin*.

Illustrated in *Keramic Art of Japan*, folio edition, plate L; octavo edition, plate XXXI. Height $9\frac{1}{4}$ in.

880. An ornament (*okimono*). Modern Bizen ware; the stoneware is of a lighter brown and coarser texture than that employed in the old works, and these defects become more apparent after the glaze is applied. This piece represents the god Girojin holding a *makimono*.

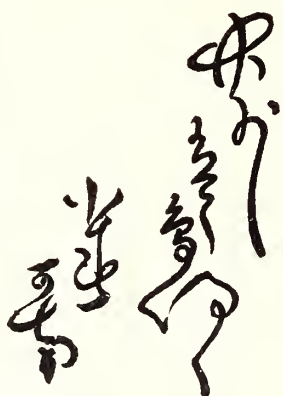
Illustrated in *Keramic Art of Japan*, folio edition, plate L; octavo edition, plate XXXI.

881. *Sake* bottle (*sakatsubo*), of red stoneware, partially glazed. A modern copy of the older work, No. 875, and decorated in precisely the same manner.

The following inscription is scratched upon one side of the bottle:

A Japanese ode; the characters are *Hira-kana* and Chinese. TAKE SUKOSHI ARITE TORI NAKU KOHARU KANA. *It is in the month of mild October that the birds, with their gentle, yet sweet, song, visit the few bamboos that remain sadly here and there.*

Height $8\frac{3}{8}$ in.





No. 883.

No. 882.

No. 887.

No. 884.



No. 888.

No. 885.

No. 889.

CHIKUZEN.

882. A kettle for *sake* (*choshi*).

Of dark grey stoneware of close texture. The surface is ornamented with a Chinese subject, two philosophers with attendants under a pine tree, impressed or engraved and covered with a bright metallic glaze of brown and greyish-green.

An example of *Ko-Takatori* ware, madē at the kiln of Sobaramura, in the province of Chikuzen, between 1596 and 1644 A.D., these years covering the period when the ware so-named was produced. *Length* $7\frac{1}{2}$ in. (See Plate LVI.)

883. A tea jar (*chaire*), of light brown stoneware, covered with bright glazes.

This is considered by Japanese experts to be an excellent specimen of *Ko-Takatori* ware of the same date as the preceding example. It has an ivory cover, and is enclosed in a bag of silk brocade. *Height* 3 in. (See Plate LVI.)

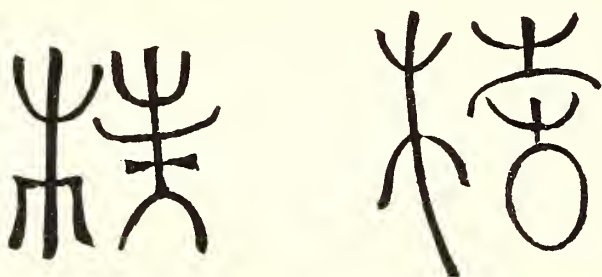
884. A tea jar (*chaire*), of grey stoneware of fine texture, partially covered with brown glaze, slightly splashed with black. A very carefully potted specimen, and remarkable for what Japanese connoisseurs consider the splendid rendering of the *itogui* mark upon the bottom of the jar.

This piece is 17th century *Ko-Takatori*; it has cover and bag, like the example last described. *Height* 3 in. (See Plate LVI.)

885. Flower pot (*hanaike*), of brown stoneware, covered with opaque drab glaze. It is modelled in the form of two broken pieces of bamboo, round which a large dragon is coiled. *Ko-Takatori* ware, dating from the earlier years of the 17th century.

Illustrated in *Keramic Art of Japan*, folio edition, plate L. Height 19 in. (See Plate LVI.)

886. Flower vase (*hanaike*), of brown stoneware, glazed. Of oval form, with diamond-shaped neck, and ornamented with the following characters in low relief:



The meaning of these characters is not clear; they may be ornaments or they may be the marks of the maker.

The following mark is engraved at the foot of the vase:



KI, the name of the maker.

Takatori ware, probably 17th century. Height 5 $\frac{3}{8}$ in.

887. An *okimono*, probably used as a *koro*, in the form of Daikoku. Of light brown stoneware, covered with white, green, and brown splashed glaze.

The colour of the stoneware is lighter than that of the preceding specimens, and it is of more recent date; such ware is called *Yenshiu Takatori*, being named after a noted *chajin*.

Illustrated in *Keramic Art of Japan*, folio edition, plate LI. Height 7 $\frac{1}{4}$ in. (See Plate LVI.)



No. 624.

No. 896.

No. 979.

No. 957

No. 923.

888. An ornament (*okimono*), probably a perfume burner, in the form of a lion. Of drab stoneware, covered with bright glaze, crackled. *Height 9 in.* (See Plate LVI.)

889. An ornament (*okimono*), of similar ware and glaze. It represents Sato Norikiyo, a warrior of the time of Yoritomo, who afterwards became a Buddhist priest and a poet of great distinction and assumed the name of Saigio; he wandered about the country singing his compositions, and in this example he is shown seated by the roadside leaning upon his hat, with a frog at his feet. *Height 8½ in.* (See Plate LVI.)



HOTEI JIOBA NO DZU.

Sketch of Hotei riding on an Ass.

NAGATO.

890. A perfume burner (*koro*), in the form of a Chinese fishing boat upon a stream.

An interesting example of *Ko-Hagi* ware, that is, of the old ware made at the kiln of Hagi, in the province of Nagato, prior to the year 1644. This specimen dates from the 16th century.

It is of stoneware covered with light grey glaze of the same character as that employed upon the Shino ware made in Owari, and, like that, unevenly crackled. A single figure is seated upon the deck. The decoration under the glaze is executed in black, and consists of a lozenge-pattern upon the deck and cover of the hatchway, and of sprays of the *omodaka*, an aquatic plant, upon the sides of the boat, indicating the banks of the stream upon which it is floating.

Length $7\frac{1}{2}$ in., *height* $3\frac{3}{4}$ in. (See Plate LVIII.)

891. Small dish (*kozara*), of oblong form. Another example of *Ko-Hagi* ware. It is of light brown pottery covered with bright glaze; a star and some rude spray-like ornaments are drawn in faint blue and black.

Illustrated in *Keramic Art of Japan*, folio edition, plate XXV; octavo edition, plate XXX. *Length* $6\frac{1}{4}$ in. (See Plate LXVI.)

892. A perfume burner (*chojiburo*), of *Ko-Hagi* ware.

Of light grey pottery of fine grain and hard texture; it is covered with bright glaze, which is crackled.

The original decoration consisted of horizontal bands,



No. 890.

No. 892.

No. 895.

No. 894.



No. 1018



No. 892.

quaint rosettes, and other ornamental forms, engraved in the clay and filled in with clay, in which state it left the Hagi kiln. Subsequently, the designs were painted over in red, buff, blue, and gold, at Kioto. In the first instance this specimen was classified as Kioto ware, and was so illustrated in *Keramic Art of Japan*, folio edition, plate XLI. Height $8\frac{3}{4}$ in. (See Plate LVIII.)

893. A tea bowl (*chawan*).

A specimen of Matsumoto Hagi ware, having been made at the Matsumoto factory after the style of Hagi ware. This example was presented to the Collector as a representative specimen dating from the year-period of Kwambun, 1661 to 1672.

It is of fine light grey pottery completely covered with a rather boldly crackled glaze and the rim at the foot is notched after the Corean fashion, a method introduced into this province by Rikei, a Corean potter who settled here early in the seventeenth century. Diameter $5\frac{5}{8}$ in.

894. A perfume burner (*koro*), in the shape of a figure of Girogin.

Of fine light grey pottery covered with bright light and dark mottled brown glazes.

This piece dates from the earlier years of the 18th century, and is an example of the figures made by order of the Prince of Nagato, at the Hagi kiln, for presentation to his friends. They were used as perfume burners, the fumes coming through the open mouth.

Illustrated in *Keramic Art of Japan*, folio edition, plate LI. Height 10 in. (See Plate LVIII.)

895. Flower vase (*hanaike*), of grey pottery covered with grey crackled glaze.

It is decorated upon the glaze with bold conventionalized floral sprays and ornamental borders, executed in red, green, and cold blue. Height 12 in. (See Plate LVIII.)

896. Flower vase (*hanaike*), of stoneware.

It is modelled in the form of a gourd (*hiyotan*), round the centre of which a cord with tassels is tied ; the upper part is covered with opaque white glaze, crackled, and the lower with dark brown glaze.

Illustrated in *Keramic Art of Japan*, folio edition, plate XXV. Height 11 in. (See Plate LVII.)

897 and 898. Pair of covered bowls (*futamono*), of very rough pottery partially covered with opaque white glaze splashed with green.

The interiors of the bowls are decorated with badgers (*tanuki*), and the exteriors with grasses ; the covers are modelled in imitation of the thatched roof of a cottage.

Impressed mark :

The seal of the maker, which is undecipherable.

Height $3\frac{1}{2}$ in.



A KWANNON.



No. 905.

AWAJI.

899. A dish (*sara*), of circular form.

An example of early ware, known as Mimpei ware, but made about the second half of the 18th century in the style afterwards adopted by Mimpei.

It is of fine buff faïence, carefully potted, and glazed in the centre with yellowish-green, and the borders with dark green; the decoration is rendered in relief, and consists of a border containing eight compartments filled with various diaper patterns, and the *ho-ho*, and a bird with a group of *botan* in the centre.

This, and the three succeeding pieces, are examples of the ware made after the style of Cochin China pottery, which has come to be known as Mimpei ware in Japan, as explained in the account of the Awaji kiln. *Diameter* 10½ in. (See Plate LXI.)

900. A water pot (*midzusashi*), of similar faïence and glazes.

Around the foot of the vessel, and also around the upper part, are bands of diaper and other patterns, contained in each case in eight compartments. The pot fills from the bottom. *Height* 6 in.

901. A dish (*sara*), square with irregular edges. Of similar faïence to the preceding pieces.

It is decorated with a Chinese scene—a landscape and a castle upon the seashore, and a boat in which several

dignitaries are seated. This subject is rendered in slight relief in pale green, yellow, and brown glazes upon a yellow ground.

This is also a specimen of Mimpei ware. $8\frac{1}{2}$ in. square. (See Plate LXI.)

902. A dish (*sara*), of similar ware, in the shape of a leaf, decorated with foliage in relief. Probably modern; perhaps the work of the Awaji kiln. Length $6\frac{3}{4}$ in.

903. Jar for the use of smokers (*hibachi*). Of fine white faïence, covered with opaque waxy glaze slightly crackled, upon which Chinese domestic scenes are painted in bright enamel colours and gold; there is also a screen on which an extract from the Chinese classics is written.

This piece is an example of the faïence made by Kashiu Mimpei, the founder of the Awaji kiln, after the fashion of Satsuma ware; the decoration is the work of a Tokio artist. Diameter $5\frac{1}{4}$ in.

904. A dish (*sara*), of saucer form.

Hard faïence of very close texture, most carefully potted. The dish is completely covered on both sides with an exceedingly bright dark orange glaze, which is slightly crackled. It is decorated with a four-clawed dragon amidst clouds impressed upon the inner surface of the dish.

This piece is another example of the work of Kashiu Mimpei. Diameter $6\frac{1}{4}$ in.

905 and 906. Pair of flower vases (*hanaike*), of fine cream-coloured faïence, covered with a thin varnish, minutely crackled.

The decoration consists of two medallions upon each vase containing Court scenes, and of bands of conventional ornamentation, the whole being executed in bright enamels and gold with faultless accuracy, as may be seen by the plate, in which the work is represented in a very successful

manner. The most striking feature in these specimens is, however, the deep fringe work which hangs from the rim of the mouths. This is formed of numerous rings, lozenge-shaped links and pendants, all of which are of faïence, placed in position while in the plastic state and burnt with the vase; the difficulty of keeping all portions of the fringe detached and free to move has been skilfully overcome.

Illustrated in *Keramic Art of Japan*, plate XLIX, folio edition; plate XXIX, octavo edition. Height $16\frac{1}{2}$ in. (See Plate LIX.)

907. Bowl for cakes (*kwashibachi*), of fine white faïence, completely covered with bright green glaze.

This and the succeeding examples are modern work, all of them having been made since 1872. Diameter $7\frac{1}{4}$ in.

908 and 909. Pair of dishes (*sara*), of similar faïence; one is covered with orange glaze and the other with green. They are both ornamented in relief with Chinese writings in characters of seal form. Length $5\frac{3}{4}$ in., and $6\frac{1}{4}$ in., respectively.

910. Dish (*sara*), of saucer form of similar faïence, covered with bright yellow glaze. It is ornamented with a dragon and clouds impressed. Diameter $5\frac{3}{4}$ in.

911. A pot for holding chopsticks upright (*yojitate*).

Of similar faïence, covered with brown, green, white, and yellow glazes in patches. Height $4\frac{1}{4}$ in.

912. A *sake* bottle (*kandotskuri*), of similar faïence, covered with yellow glaze. Decorated under the glaze with pine and plum trees rendered in brown, white, and green. Height $7\frac{1}{2}$ in.

913. Vessel in which *sake* cups are rinsed (*haisen*).

Of similar faïence and glaze. Diameter $4\frac{3}{4}$ in.

914. A pot for holding chopsticks upright (*yojitate*). Of the same faïence and glaze. *Height 4 in.*

915 and 916. Pair of trays for holding chopsticks when lying flat (*yojisashi*). They are modelled in the shape of a pumpkin (*kabocha*) of which the upper half has been cut off lengthways. Of faïence, covered with green glaze.

Procured at the Vienna Exhibition of 1873. *Length $5\frac{3}{4}$ and $6\frac{1}{4}$ in. respectively.*

917. Dish (*sara*), of circular form. Of faïence covered with bright yellow glaze, very slightly crackled.

A Japanese expert informs the Collector that pieces of Awaji ware of so large a size as this example are rarely produced. *Diameter $11\frac{1}{4}$ in.*



SHIKA—A STAG.

OMI, TAMBA, TOTOMI, AND TOSA WARES. PLATE LX.



No. 922.

No. 918.

No. 920.

No. 921.



No. 924.

No. 954.

No. 955.

No. 972.

No. 952.

O M I.

ZEZE WARE.

918. Tea jar (*chaire*), of brown stoneware, partially glazed.

Although this example is rudely potted and has a rough and uneven surface, it has been described by a Japanese connoisseur as “a very choice specimen of old Zeze ware, dating from the last quarter of the 16th century;” but the date should probably be not earlier than 1624, as another authority states that this factory was not established until the period of Kwanei, 1624–1643. It is preserved in a bag of silk brocade, and has an ivory cover. *Height* $3\frac{1}{2}$ in. (See Plate LX.)

919. Tea jar (*chaire*), of light brown stoneware, covered with bright dark-brown glaze. It is modelled after the form of a *kiku* flower, and is considered to be a very curious work owing to the manner in which the design has been scooped out with some rude tool by the potter. Zeze ware of the 17th century. The *itogiri* mark appears upon this piece. *Height* $2\frac{3}{4}$ in.

SHIGARAKI WARE.

920. A tea bowl (*chawan*), of fine brown pottery with a rather rough surface which is slightly glazed both inside and out; over the rim of one side of the bowl a thick splash of white enamel, crackled, is folded as it were.

This and the succeeding specimen were sent to the Collector from Japan as typical specimens of *Ko-Shigaraki* ware made during the year period of Tensho, 1573 to 1591, for use in the ceremony of *chanoyu*. Diameter $5\frac{1}{2}$ in. (See Plate LX.)

921. A water jug (*midzusashi*); a jar of circular form with a lacquered cover. Of light grey pottery of coarse texture, very rudely potted and glazed. This piece is an example of Getaha ware, which at a rather later period became the staple production of the Shigaraki factory. Height $5\frac{1}{4}$ in., diameter $5\frac{7}{8}$ in. (See Plate LX.)

922. Bowl (*hachi*). A shallow bowl of stoneware with foliated edges; it is covered with thick opaque white, buff, and brown glazes, crackled, over which are splashed green and white glazes.

This specimen has been described as a very good example of the ware made at the Shigaraki kiln, in the town of Nagano, during the opening years of the 18th century. Diameter $7\frac{3}{4}$ in. (See Plate LX.)

923. Sake bottle (*kandotskuri*), of brown pottery partially covered with thick opaque white, drab, and brown glazes,

AWAJI, HARIMA, AND YAMATO WARES. PLATE LXI.



No. 1003.

No. 949.

No. 950.

No. 1004.



No. 899

No. 1017.

No. 901.

the former being decorated in blue with a tortoise (*kame*). Shigaraki ware; probably modern.

Illustrated in *Keramic Art of Japan*, folio edition, plate XXV. Height $6\frac{3}{4}$ in. (See Plate LVII.)

KOTO WARE.

924. An ornament (*okimono*); a figure of Hotei.

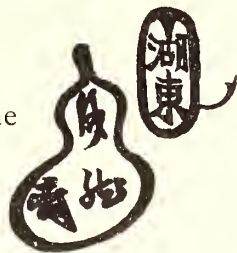
It is of buff faïence; the head, part of the body, the hands and feet are covered with a flesh-tinted glaze, and the robe, which partially covers the figure, is coated with brilliant emerald green.

An example of the ware made at the small kiln of Koto, now extinct, by order of the Prince of Omi. It is of considerable age.

The following marks are impressed:

KO-TO, HIO-NEN-SAI. *Hionensai*, the name of the maker, who lived at *Koto*.

Height 10 in. (See Plate LX.)



925. A flower vase (*hanaike*), in the form of a bucket for a draw-well (*tsurube*).

Of porcelain of fine quality and glaze, decorated in blue of various tints, under the glaze, with two bands, showing a flock of geese sporting in water beneath a willow tree (*yanagi*), and the other occupied with a five-clawed dragon and other Chinese forms. About 1800 A.D.

The mark is painted in blue:

KOTO. *Koto*, the name of the kiln.

Height $5\frac{1}{2}$ in.



MINO.

926. *Sake* cup (*sakadzuki*), of large size. Of fine porcelain, made in Mino, and decorated in Tokio with a representation of a battle painted in brilliant enamel colours, washes and gold, over the glaze. Modern.

The following mark is painted in red over the glaze:

GETS-SHO. *Getssho*, the name of the painter.



Diameter $7\frac{1}{2}$ in.

927. *Sake* bottle (*kandotskuri*), of Mino porcelain; at the foot and mouth of the bottle are bands of red lacquer, ornamented with waves and clouds in gold; the body is decorated with *matsu-ni-tsuru*—pine trees and cranes—painted over the glaze in ultramarine blue, no doubt executed in Tokio. *Height* $7\frac{1}{4}$ in.

928 to 930. Three *sake* cups (*sakadzuki*), of different sizes. Of Mino porcelain decorated in the interior with river scenes, painted at Shiba, a district in Tokio, in weak washes, over the glaze. The exteriors are covered with finely-split bamboo, this portion of the work being done in the province of Suruga. Modern.

The views represented are thus described upon the cups—the inscriptions being painted in red and black :

928

929

930

No. 928. *View of the Yeidai Bridge, Tokio.*

No. 929. *View of Azuma Bridge, Tokio.*

No. 930. *View of Shinagawa, the famous place of Tokio.*
Diameter $3\frac{3}{4}$ in., 3 in., and $2\frac{1}{2}$ in. respectively.

931 and 932. Pair of *sake cups (sakadzuki)* of Mino porcelain, painted in Tokio with branches of the *oumai* in gold and ultramarine blue. Modern. Diameter $4\frac{3}{4}$ in. and $4\frac{1}{8}$ in. respectively.

933. *Sake cup (sakadzuki)* of Mino porcelain, decorated in Tokio with a fan-shaped medallion and fret border in gold and blue. Modern. Diameter $4\frac{1}{8}$ in.

934. *Sake bottle (kandotskuri)* of Mino porcelain, decorated in Tokio with two *koi* painted in red and black, and with gold dot work. Modern. Height 7 in.

935 and 936. Pair of *sake bottles (kandotskuri)* of Mino porcelain, painted in Tokio with racemes of wisteria (*fuji*) and swallows (*tsubakura*) in blue and gold. Modern.

SHINZAN. The name of the painter ; the lower mark is his seal.

GOZAN. The name of the painter ; the lower mark is his seal.

Height 7 in.

信
山
五
山
五

937. *Sake cup (sakadzuki)*, of diminutive size ; Mino porcelain, painted in Tokio. Modern. *Diameter* $1\frac{1}{4}$ in.

938. *Sake cup (sakadzuki)* of Mino porcelain, decorated in Tokio with a fishing boat in colours upon a gold ground. The mark of the maker is painted in blue, under the glaze, but it is illegible. Modern.

It also bears the signature of the painter :

SHUN-ZAN HITSUSU. *Painted by Shunzan* ; the lower character is his seal.

春山
葉五

Diameter $2\frac{3}{8}$ in.

939. *Sake cup (sakadzuki)* of Mino porcelain, decorated in Tokio with a fret border and landscape in ultramarine blue and gold. Modern.

The following inscription is painted in blue :

TO-KIO, MEI-SHO GOTEN-YAMA. *The famous place of Tokio, Gotenyama*, the scene represented upon the cup.

東京
名所
御殿
山

Diameter 3 in.

940. *Sake bottle (kandotskuri)* of Mino porcelain, painted in Tokio. The subject of the decoration is the *koi-no-takinobori*. It is painted over the glaze in gold and ultramarine blue, the latter being laid on thickly, and apparently vitrified at a low temperature. Modern. *Height* $7\frac{3}{8}$ in.

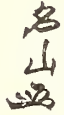
941 and 942. Pair of *sake cups (sakadzuki)* of Mino porcelain, painted in Tokio with floral sprays in blue. Modern.

The following inscriptions are painted in blue :

URESHIKI TAKU HIO. A Japanese phrase which cannot be translated into English.



MEI-ZAN. *Meizan*, the name of the painter; the lower mark is his seal.



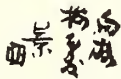
Specimen No. 941 is rendered interesting by having the mark of the maker, which is seldom found upon this ware, painted in blue under the glaze:

The mark of the maker.

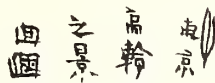
Diameter $2\frac{1}{2}$ in.



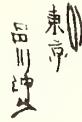
943 to 945. Three *sake* cups (*sakadzuki*), of modern Mino porcelain, painted in Tokio, with the views described in the following inscriptions which are painted upon the cups :



943.



944.



945.

No. 943. *View of the Plum Garden in Mukozima, Tokio.*

No. 944. *View of Takanawa, Tokio.*

No. 945. *View of Shinagawa Bay, Tokio.*

Diameter $3\frac{3}{4}$ in., $3\frac{1}{8}$ in., and $2\frac{5}{8}$ in. respectively.



THE IKARI.

IDZUMI.

946. Dish (*sara*) of soft yellow pottery, glazed.

The exterior is modelled in imitation of a pumpkin (*kabocha*) fruit, and the leaf of the plant is represented in the interior of the dish.

An example of Minato ware made at Sakai, in the province of Idzumi.

The following mark is stamped upon the dish:

SEN-SHU, SAKAI, HONG MINATO YAKI, KICHI-YEMON. *Genuine Minato ware, made by Kichiyemon, Sakai, Senshu.*

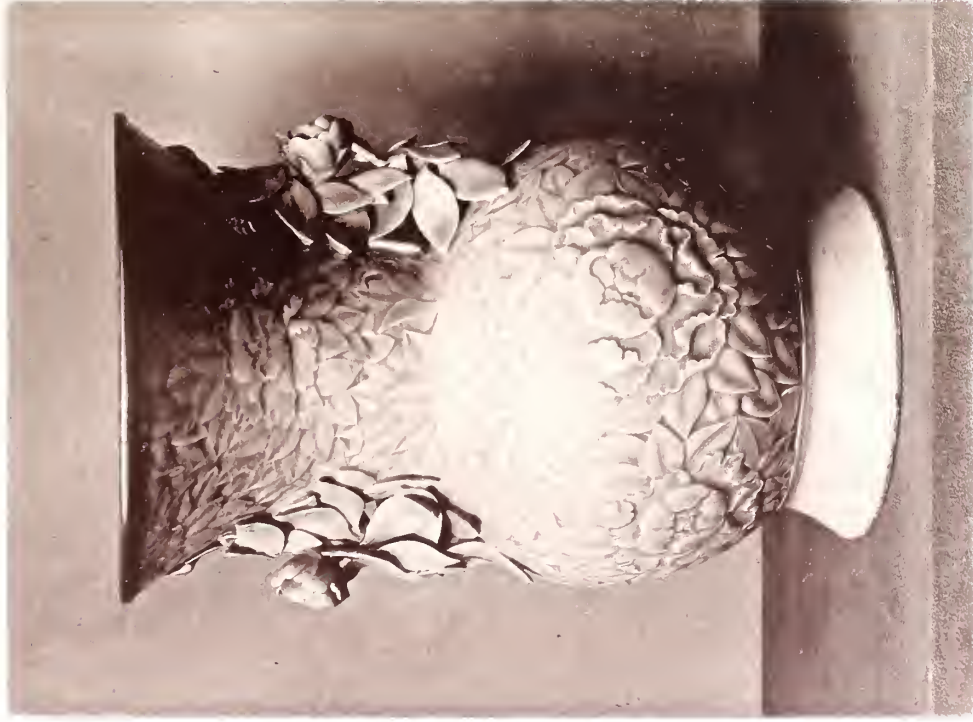


Illustrated in *Keramic Art of Japan*, folio edition, plate XXV. Length 11 in., breadth $7\frac{3}{4}$ in. (See Plate LXVI.)

947. A vessel for holding water used in writing (*midzuire*), in the form of an elephant (*zo*). Of Minato faïence, covered with bright green glaze, with yellow, white, and blue sparingly introduced. About 1820 A.D. Length $6\frac{1}{4}$ in.

948. A door of a lantern, of soft Minato faïence, pierced with a design of Persian character, perhaps based upon the form of a *tachibana* flower. It is covered with dull green glaze, and the engraved designs are filled in with gold. Height $7\frac{3}{8}$ in., breadth $5\frac{1}{2}$ in. (See Plate LXII.)

IDZUMI AND KII WARES.



No. 1015.

PLATE LXII.



No. 948.

HARIMA.

949. A candlestick (*shokudai*) of Tozan ware.

It is of porcelain decorated with blue under the glaze, after the style employed by Hizen potters, and it very much resembles the productions of that province.

The candlestick is furnished with a hole for a pricket, and is in two stages; the lower one is decorated with groups of the *botan* and *kiku*, and the upper part with fringe and other borders.

This example dates from the year-period of Kwanyei, 1624 to 1643.

It bears the following mark painted in blue:

播
陽
東
山

BAN-YO, TO-ZAN. *Tozan*, the name of the hill from which the clay was drawn. *Banyo*, one of the names of the province of Harima.

Height 10½ in. (See Plate LXI.)

950. A dish (*sara*) of rough pottery, fashioned in the shape of two large leaves joined together, surmounted by a smaller one, probably originally used for holding various condiments.

It is rudely potted, and bears the impress of the fingers somewhat after the manner of Soma ware; it is covered with speckled brown glaze splashed with white and green.

Made at the village of Maiko, in the opening years of the present century. A small mark is impressed upon the bottom which is almost illegible, but it may be the name of the village. *Diameter* $7\frac{1}{2}$ in. (See Plate LXI.)

951. Flower vase (*hanaike*), of hard pottery, glazed.

The decoration consists of borders of conventional ornament at the foot and neck, and on the body two bold representations of the *ho-ho* amidst sprays of the *kiri* tree, the whole being executed in low-toned reds, greens, yellow, and black, with gold sparingly introduced. In addition to this, there is a large splash of *celadon* enamel run over the neck of the vase.

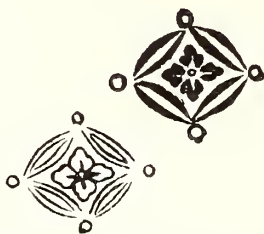
It has been difficult to fix the identity of this specimen; some have thought that it is the work of Rokubei, the Kyoto potter, about the middle of the last century, whilst others have associated it with various other kilns, but perhaps the opinion that it was made at the Akashi factory in this province, early in the present century, may be correct.

The following marks are impressed:

The left hand character is the word SEI, probably an abbreviation of the maker's name, and that to the right is his mark.



Height 16 in.



THE SHIPPO TSUNAGI NO WUCHIMI HANA-BISHI.

TAMBA.

952. A water jug (*midzusashi*), a circular vessel, made for use during the ceremony of *chanoyu*.

It is of common brown pottery partially covered with bright brown glaze, and without any attempt at artistic treatment.

This example was presented to the Collector as a specimen of the Tamba ware produced during the year-period of Kwanyei, 1624 to 1643. *Height* $4\frac{5}{8}$ in., *diameter* $5\frac{7}{8}$ in. (See Plate LX.)

953. A bottle (*tokuri*), for holding *shochiu*, or alcohol; of brown pottery covered with a dull brown-black glaze. 17th century. *Height* 7 in.



THE SANGOJU.

TOTOMI.

954. Tea bowl (*chawan*) of Shitoro ware, such as was used during the ceremony of the *chanoyu*.

It is of brown pottery very rudely formed by hand out of a strip of clay, the ends of which are folded over and secured by a rivet; the sides of the cup are indented, apparently by the finger and thumb; the interior and exterior surfaces are almost entirely, but very unevenly, covered with thick opaque grey glaze, and altogether the workmanship and glazing of this example, which was presented to the Collector by his friend Mr. Kato as a representative example of Shitoro ware, are of a very rude and primitive character. It was made in the year period of Keicho, 1596 to 1614.

It bears the following impressed mark:—

SHI-TO-RO. *Shitoro*, the name of the ware.



Diameter $4\frac{1}{4}$ in. (See Plate LX.)

955. A tea jar (*chaire*) of brown stoneware, rudely potted, with two handles formed of strips of clay pinched by the fingers; it is partially covered with glaze. It has an ivory cover, and is enclosed in a bag as is usual with these objects. Made at the factory at Shitoro in the 17th century. This example lacks the exquisite finish and beautiful glaze which characterise works of the same class produced by the potters of Owari, Idzumo, Chikuzen, and other provinces. *Height* $2\frac{3}{4}$ in. (See Plate LX.)

SETSU, IDZUMO, AND SURUGA WARES. PLATE LXIII.



No. 976.

No. 977



No. 990.

No. 988.

No. 989.



No. 959.

No. 956.

No. 963.

No. 958

No. 968.

SETSU.

SANDA WARE.

956. Perfume burner (*koro*), in the form of a lion (*shishi*), of light brown stoneware, covered with celadon glaze. Early ware.

Illustrated in *Keramic Art of Japan*, folio edition, plate X. Height 7 in. (See Plate LXIII.)

957. Flower vase (*hanaike*), of light brown stoneware, covered with celadon glaze; this piece has an outer skin which is reticulated. Early ware. Height 9½ in. (See Plate LVII.)

958. Perfume burner (*koro*), in the form of a *shishi*, with one foot upon the *hojiu-no-tama*, or sacred ball. The stoneware of this piece is dark brown, and the celadon glaze, which is of a drab tint, is very successfully applied.

Illustrated in *Keramic Art of Japan*, folio edition, plate X. Height 6 in. (See Plate LXIII.)

959. Flower vase (*hanaike*), of gourd shape, ornamented with floral sprays in relief. Of light grey stoneware, covered with semi-transparent celadon glaze. Height 7 in. (See Plate LXIII.)

960. Perfume burner (*koro*), of similar ware and glaze

to the preceding specimen. It is modelled in the form of a *shishi*. Height $6\frac{1}{2}$ in.

961. A stand for a *sake* cup (*sakadzukidai*), in the form of a cart drawn by a boy. A pretty conceit cleverly carried out; the wheels of the cart are movable. Of semi-porcelain, covered with celadon glaze.

Illustrated in *Keramic Art of Japan*, folio edition, plate X. Length 6 in.

962. An ornament (*okimono*), in the form of a *shishi*; of light drab stoneware, covered with celadon glaze. Height $8\frac{5}{8}$ in.

963. An ornament (*okimono*), in the form of Girojin.

Of light brown stoneware; the garments and hat are covered with celadon glaze, the face and hands being left in biscuit.

This piece was purchased at the Vienna Exhibition of 1873.

Illustrated in *Keramic Art of Japan*, folio edition, plate X. Height $9\frac{1}{2}$ in. (See Plate LXIII.)

964. Flower pot (*hanaike*), of light brown stoneware, on which bold foliage decoration and fret borders are impressed; it is covered with celadon glaze. Height $14\frac{5}{8}$ in., diameter $7\frac{1}{2}$ in.

965. Candlestick (*rosokutate*), of brown stoneware, covered with celadon glaze. It is ornamented with a dragon which is coiled around it, and painted in colours and gold.

Illustrated in *Keramic Art of Japan*, folio edition, plate X. Height 11 in.

966. A bowl (*hachi*), of brown stoneware, ornamented on both faces with floral designs in slight relief, and covered with celadon glaze. 18th century. Diameter $8\frac{1}{4}$ in.

OSAKA WARE.

967. Small dish (*kozara*), in the shape of a peach (*momo*). It is of rough yellow pottery, glazed and decorated with green and gold. This pottery is known as Kichiko ware, so called after the original maker, who resided at Osaka.

Impressed mark :

KICHIKO, the name of the maker.

Diameter $3\frac{1}{4}$ in.



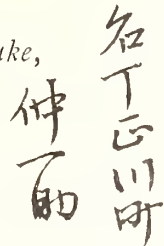
968. A *Takotsubo*, a pot which fishermen use in catching the cuttle fish (*tako*). This fish is very abundant at Kumasaki, near Osaka, and is caught by means of such jars as this, which, being anchored by a rope to the strand, are thrown into the sea, and when the tide goes down the fisherman easily secures the fish which has entangled itself by thrusting its tentacles into the jar.

It is of rough brown pottery, covered with green glaze, and it shows signs of usage, for it is partially covered with barnacles.

The name of the fisherman is rudely scored in bold characters in the clay, as shown in reduced form below, so that he may identify it amongst the jars thrown in by himself and his neighbours.

SHO-KAWA-MACHI, NAKA ICHI-SUKE. *Naka Ichisuke*, the name of the fisherman, of *Shokawa Street*.

Height 12 in.



KOBE WARE.

969. Ornament (*okimono*); a statuette of one of the *rakan* modelled in brown clay by Karaku, an artist now living at Kobe, the foreign settlement in the vicinity of Hiogo. "Karaku," the Japanese friend who sent this specimen wrote, "was once a soldier, but gave up his warlike profession when he was shot through both thighs, and has since devoted himself to this most peaceful art; he uses no other tools than four little pieces of bamboo. His style is quite original."

Impressed mark:

KARAKU, the name of the maker.

Height 3 in.



970 and 971. Pair of small flower vases (*hanaike*).

These are examples of Kioto faience decorated in Kobe. They were made by Taizan and painted by Hozan at the workshop of Mr. Ikeda, and are excellent specimens of the best modern work produced for shipment.

The painting is extremely minute; the pots have each borders of diaper ornamentation at the top and bottom, executed in gold and colours, and the bodies are occupied by representations of *Sai-no-kawara*, the Buddhist Hades, to which the souls of children go; so minute is the painting that about one hundred and sixty children are most carefully delineated upon each vase within a space measuring 2 by $3\frac{3}{4}$ inches; the children and the *jizo*, the saints who watch over them, are painted in colours upon gold grounds with remarkable skill.

The name of the maker, TAIZAN, is impressed, and that of the painter is written in gold. HOZAN.

Height $3\frac{1}{2}$ in.



TOSA.

972. A tea bowl (*chawan*), of Odo ware. Of fine buff pottery, covered with glaze and decorated, under the glaze, with the following subjects outlined in black:—*tsuchi*, the hammer of Daikoku; *kagi*, the key of the godown, and the *choji*, the clove.

Made in the year period of Bunkwa, 1804 to 1817. The Odo factory has been extinct for a considerable time. *Diameter* 4 in. (See Plate LX.)

IWASHIRO.

973. Small teapot (*kibisho*), of Aidzu ware, made in the province of Iwashiro.

It is of porcelain, decorated in blue and light reddish brown, with a cottage scene and verses of poetry. One of the earlier specimens of the ware, but the kiln was not commenced until 1868.

Mark painted in blue:

HOSEI-KEN TSUKURU. *Made by Hoseiken.*

Height 2¼ in.



974. Small teapot (*kibisho*), of Aidzu ware. Of porcelain, decorated in blue with a landscape. More recent ware. Mark painted in blue:

KA-ZAN UGO. A phrase: *The mountain after the Summer rain.*

雨
後
山

Height $3\frac{3}{4}$ in.

975. Sake cup (*sakadzuki*), of Aidzu porcelain, decorated in white upon a blue ground, with rabbits (*usagi*), and the Equisetum or scouring rush (*tokusa*). Ware made for export. Mark painted in blue:

RAKU-SEI, KU-KO. The name of the maker, *Kuko*, and of the place where he resided—*Rakusei*.

九
条
光
暗



RIO-GETSU PAINTING THE OUMAL.

IDZUMO.

976. A tea jar (*chaire*) of fine brown stoneware, covered with a rather dull glaze very evenly and perfectly applied.

This specimen was sent to the Collector from Japan with the remark that "it belonged to the first vassal of the Prince of Suwo; the glaze is of a very rare colour," and a Japanese connoisseur has since confirmed this opinion of its fine colour, and states that it dates from the 17th century.

It has an ivory cover, and is enclosed in a silken cover and a wooden case. *Height 3 in.* (See Plate XLIII.)

977. A tea jar (*chaire*), of the same date as the preceding specimen.

It is of fine brown stoneware, partially covered with a mottled glaze. It has an ivory cover, and is enclosed in a bag. *Height 3 $\frac{1}{8}$ in.* (See Plate LXIII.)

978. Vessel in which *sake* cups are rinsed (*haisen*); it is customary when friends drink *sake* together to exchange the cups, which are rinsed in such a vessel as this when they are passed from one to another.

The object is of oblong form; it is of the fine buff clay used at the factory of Madsuye for the manufacture of the faïence known as Fujina ware; the glaze is also characteristic of that factory, being very bright and transparent, boldly and irregularly crackled. The decoration consists of some designs, the meaning of which is not

apparent, in black and a splash of green, both under the glaze.

This is an early specimen of the ware. *Length* $6\frac{3}{4}$ in.

979. A water pot (*midzusashi*) of the same fine buff faïence as the preceding example, and potted with the care and precision which is distinctive of most of the work of the Madsuye factory. Upon the lid and the upper part of the vessel a bright green splash is thrown, the lower portion being left its natural yellow colour; the whole is coloured with transparent varnish boldly crackled. Fujina ware.

The following mark is impressed on the bottom of the vessel:—

WUNSUI, the name of the maker.



Illustrated in *Keramic Art of Japan*, folio edition, plate XXV. *Height* $7\frac{1}{2}$ in. (See Plate LVII.)

980. Small dish (*kozara*) of Fujina ware. It is in the form of a leaf, and is painted in colours and gold, with a collection of insects; a style of decoration known as *chu-rui no-dzu*.

Impressed mark:

UN-KI. *Unki*, the name of the maker.

Length 7 in.



981. A tea cup (*chawan*) of light buff pottery, covered with thick opaque white glaze, upon which a band of butterflies is painted in green, red, blue, and gold. Identified by Mr. Hayashi as Idzumo ware made early in the present century for Prince Fumai of this province. *Diameter* $4\frac{3}{8}$ in.

982. A flower vase (*hanaike*) of buff pottery, covered with a crackled glaze. It is decorated with flowers, leaves and insects, in relief, rendered in blue, green, black and bright red enamel colours. Early 19th century. *Height* $15\frac{3}{4}$ in.

983. A saucer (*hachi*), of light grey pottery, covered with a drab glaze, slightly crackled. Decorated over the glaze with a branch of *oumai* thrown across the interior surface, and with floral groups in red and green upon the exterior. Middle of 19th century. *Diameter* 6 in.

984. Circular box, for holding the colouring matter used for stamping and sealing (*nikuchi*). Fujina faïence of exceedingly fine texture, careful finish, and bright glaze. The decoration is confined to a single branch of the chestnut (*kuri*) tree upon the lid; this is painted in green, grey, and brown upon the glaze.

Impressed mark:

WUN-SUI. *Wunsui*, the name of the maker.

Diameter $3\frac{1}{8}$ in.



985. A sake kettle (*choshi*) of Fujina ware, ornamented in weak colours and gold, upon the glaze, with the *takaramono*.

Impressed mark:

WUNSUI, the name of the maker.

Height 8 in.



986. Perfume burner (*koro*) of buff faïence covered with dark brown glaze not crackled.

From the Vienna Exhibition of 1873. *Height* $6\frac{3}{4}$ in.

987. Fire box (*hibachi*) for the use of smokers. A model of a footwarmer (*ankura*), a square vessel for holding charcoal, with an aperture for the foot. Of buff faïence covered with a mottled brown glaze which is partially crackled. *Height* $5\frac{1}{2}$ in.



THE CHOJI.

SUWO.

988. A dish (*sara*) of fine buff pottery covered with an opaque grey glaze which is crackled with exceeding skill.

This piece is an example of one of the rarest kinds of Japanese pottery; it was made at the village of Tada in the province of Suwo, and was sent to the Collector by a Japanese friend. *Diameter* $6\frac{3}{8}$ in. (See Plate LXIII.)

An interesting incident occurred to the writer in connection with this specimen when he had the gratification of showing his collection to Professor Morse, with whom he had not the pleasure of a previous acquaintance, on his way home from Japan to America. The Professor, after expressing his surprise at the great variety of pottery embraced in the collection, remarked that he did not notice any specimen of Tada ware, whereupon the Collector, drawing a letter from an adjacent cabinet, read to him as follows:—"My father sends for your acceptance a very old dish of Tada *yaki* which has been used in his family for generations. Professor Morse, of the Tokio University, has been in my province for two months looking for Tada ware—with what success I know not. Now-a-days, specimens of this ware are very scarce."



THE KOTOJI.

SURUGA.

989. Tea bowl (*chawan*), of Shiduoka ware. Of exceedingly fine faïence and very carefully potted; it is covered with drab glaze, evenly crackled, and is decorated with three representations of the Tokugawa crest, one rendered in green enamel and gold, another in blue enamel and gold, and the third in gold alone, all over the glaze.

An interesting example of the faïence made under the patronage of the Shogun Iyenori, who ruled from 1787 to 1837; this Shogun, like all the members of his line, spent much of his time at Shiduoka, the ancient home of his family, and, being a great patron of the Arts, invited celebrated potters to visit this place for the purpose of making *chawan* and other vessels, upon which he allowed the crest of his house to be placed. This specimen dates from about 1820. *Diameter* $4\frac{1}{8}$ in. (See Plate LXIII.)

990 and 991. Two circular jars, with cover, enclosed in silken bags.

These also are specimens of Shiduoka ware; the faïence and glaze are similar to those in the piece last described, but the decoration is rather more elaborate, consisting of floral sprays executed in gold, red, blue, and green, with the crest, rendered in flat gold, repeated three times upon each jar.

Impressed mark:

KIN-KO-ZAN. *Kinkozan*, the name of the maker, one of the most noted of the potters in the district of Awata at Kioto.

錦
光
山

Height 3 in. (See Plate LXIII.)

IWAKI.

992. Tea bowl (*chawan*) of Soma ware, made at the kiln of Nakamura, in the district of Iwaki.

An example of the earlier work of the ware which was made for use in the ceremony of *chanoyu*. It is of rough earthenware very rudely manipulated, the surface being left extremely uneven and in some parts showing the marks of the finger; it is covered with grey and green speckled glazes, and ornamented in relief with one of the crests of the Prince of Soma—a horse tethered to a stake—the only instance in which a quadruped is used as a cognizance in Japanese heraldry.

Illustrated in *Keramic Art of Japan*, plate XLVIII, folio edition. Height $3\frac{1}{4}$ in. (See Plate LXIV.)

993. Tea bowl (*chawan*) of the same ware; it is covered with a lighter grey glaze speckled with brown.

It is ornamented in relief with the two crests of the Prince of Soma. Both the crests are shown in the drawing given below; the principal one is the horse, which is sometimes drawn alone, or, as here shown, tethered to stakes; and the subsidiary one, which consists of a central ball surrounded by eight smaller ones:





No. 994.

No. 992.

No. 995

No. 993.

No. 998.



No. 769.

No. 785.

No. 771

No. 786.

The following mark is impressed upon the bowl:

KANE-SIGE. *Kanesige* the name of the maker.



Illustrated in *Keramic Art of Japan*, folio edition, plate XLVIII. Diameter $3\frac{1}{2}$ in. (See Plate LXIV.)

994. A water jar (*midzutsubo*), illustrating another of the eccentric methods of potting affected by the Soma artists.

The jar is of the same coarse earthenware as the preceding specimens; it is covered with bright grey glaze, which is splashed over with green, red, and brown; the sides are crushed in, so that the jar is of very irregular form, and the indentations thus made are occupied by *matsutake*, a kind of edible mushroom, which is executed in relief. Height 11 in. (See Plate LXIV.)

995. A small bottle used for holding strong *sake* (*sakatsubo*).

This vessel is of much finer pottery than that generally used in Soma ware, and is covered with an opaque crackled cream-tinted glaze resembling that employed by Kyoto potters. The decoration consists of a sketchy representation of two bamboos painted in black under the glaze. Altogether, this specimen would have been classed amongst Kyoto wares had it not been placed in this section by a Japanese connoisseur. Height $2\frac{3}{8}$ in. (See Plate LXIV.)

996. Teacup (*chawan*) of Soma pottery; the surface is very unevenly potted, and is covered with celadon glaze. A horse is painted in black in the interior.

On the bottom of the cup the following mark is impressed:

The mark of the maker.

Height $1\frac{7}{8}$ in.



997. A dish (*sara*) of fine Soma earthenware, with borders of twisted basket work, glazed; the centre of the dish has a rough unglazed surface, with a horse tied to a single stake upon it, modelled in relief and glazed.

The following mark is impressed:

So-MA. *Soma*, the name of the ware.



6 inches square.

998. A *sake* bottle, used when offering *sake* to the *kami* (*omikitsubo*).

Of fine stoneware, in the form of a gourd (*hiyotan*); the neck is covered with bright black glaze, whilst the body is left unglazed, but is powdered with a small raised ornament in brown enamel. Height $9\frac{3}{4}$ in. (See Plate LXIV.)

999. A *sake* bottle, similar in all respects to the preceding example, but only $3\frac{3}{4}$ inches in height.

1000. Small teapot (*kibisho*) of pottery; similar ware to No. 996, but probably of more recent date. It is ornamented with *oumai* blossoms and a horse. Height $3\frac{3}{8}$ in.

1001. Tea bowl (*chawan*) of very coarse pottery. It is formed of two skins, the outer one pierced with crude leaf patterns. The exterior is covered with a thin varnish, and the interior is glazed brown, with a horse in celadon at the bottom. Modern ware. Diameter $3\frac{3}{8}$ in.

1002. Dish (*sara*) of rather fine light grey pottery, covered with pale green glaze slightly crackled. It is ornamented with conventional and floral designs, impressed and in relief, the leaves being executed in black under the glaze. Modern ware. 7 inches square.

YAMATO.

1003. A vessel for holding the water used in rubbing a stick of ink (*midzuire*); such vessels as this are used in *chanoyu*.

A specimen of Akahada ware made at Koriyama, in the province of Yamato; of light yellow faience, covered with opaque glaze, very minutely crackled.

It is decorated in rather bright colours and gold upon the glaze, with a hanging flower basket (*hanakago*), and a table upon which is placed a bowl containing fish and weeds.

This example bears three marks, two painted in black and red, and one impressed:

AKA-HADA-YAMA. *Akahadayama*, the name of the factory. The seal is the mark of KISHIRO, the maker.

赤
唐
山



木
公
印



KI-SHIRO UTSUSU. *Kishiro copies*. The seal is his mark.

KI-YEN, SHIU-JIN. *The Master of the Kiyen factory.* The seals are probably his marks, or those of the painter.



Height $6\frac{1}{8}$ in., diameter $5\frac{3}{8}$ in. (See Plate LXI.)

1004. A bottle (*tsubo*), of similar ware.

It is decorated with three medallions upon a ground of floral and other patterns painted in bright red; the medallions contain sketchily drawn landscapes, painted in low-toned colours.

The character of the decoration is very similar to that of Yedo Banko, indeed this specimen was classified as that ware by a Japanese expert, but the impressed mark, given below, proves that it is Akahada ware:

AKA-HADA-YAMA. *Akahadayama*, the name of the factory. The seal is the mark of KISHIRO, the maker.



Height $4\frac{3}{4}$ in. (See Plate LXI.)

1005. Tea bowl (*chawan*) of similar ware, decorated, under the glaze, with a lobster (*kuruma-yebi*) painted in brown.

It bears the same impressed mark as the preceding specimen. This piece was sent to the Collector from Japan as dating from the year-period Horeki, 1751 to 1763. Diameter $4\frac{1}{2}$ in.



No. 1007.

No. 1009.

No. 1008.



No. 1011.

No. 1010.

No. 1013.

HIGO.

YATSUSHIRO WARE.

1006. Flower vase (*hanaike*), made at the kiln of Shirno Toyohara, in the province of Higo.

It is of fine reddish-grey semi-porcelain, covered with bright grey glaze, under which delicate diapers and other ornaments are formed by the incised patterns being filled in with white clay, a method followed by the artists of this factory and also by the earlier Satsuma potters; it was in this state that the vase probably left the Higo factory, and the additional ornamentation of coiled dragons, *kirin*, scrollwork, and other designs, all of which are painted over the glaze in red and green enamel colours and gold, has since been added, most probably at Tokio.

The vase has a wide trumpet neck, of squared form, springing from a quaint four-lobed bulb, and on each side are looped handles.

The factory of Shirno Toyohara was established in the middle of the 17th century, and this specimen has been identified as one of its earliest works, and a rare example of a ware which Japanese connoisseurs rank amongst the choicest of the Ceramic productions of their country.

Illustrated in *Keramic Art of Japan*, folio edition, plate XXV, octavo edition, plate XXX. Height 11½ in. (See Plate LXVI.)

1007. A perfume burner (*chojiburo*) of similar ware, dating from the 17th century.

It has been subsequently decorated in Tokio with ornamentation of a severe geometrical character, disposed in bands and panels, executed in greens, red, and gold.

This example was originally classed as Kioto ware, and was illustrated as such in *Keramic Art of Japan*, folio edition, plate XLI. Height $8\frac{1}{8}$ in. (See Plate LXV.)

1008. A perfume burner (*chojiburo*) of similar ware, with inlaid patterns, and decorated with horizontal bands of ornamental designs executed in subdued colours. Height 8 in. (See Plate LXV.)

1009. Ornament (*okimono*), in the form of a seated figure of a philosopher.

Two colours of clay are used in this piece; the head and hands of the figure are of cream colour, whilst the dense reddish-grey, usually found in Yatsushiro ware, is employed for the drapery, fan, and the *makimono* which the figure holds. The fan and *makimono* are inlaid with patterns in white clay. Height 9 in. (See Plate LXV.)

1010. Ornament (*okimono*), in the form of a *semin* seated upon a fish which is shown rising from the waves.

It is of fine reddish-grey pottery covered with brown glazes of various shades, which have evidently been fired at a very high temperature, after the method employed by the Sobaramura potters in the glazing of Takatori ware. It does not bear any inlaid ornament.

This example dates from the earlier part of the 18th century, and is considered by Japanese experts to be a very good example of this class of ware. Height $12\frac{1}{2}$ in. (See Plate LXV.)

1011. Flower pot (*hanaike*), of reddish-grey pottery covered with delicate grey glaze, crackled. It is ornamented with a fret border and two sprays of chrysanthemum (*kiku*) executed in inlaid white clay.



No. 1007.

The following mark is impressed upon the bottom of the pot :

GEN, the name, or mark, of the maker.

Height 9 in., diameter $4\frac{3}{4}$ in. (See Plate LXV.)



1012. Ornament (*okimono*) ; a lion (*shishi*), vigorously modelled in light grey stoneware covered with bright drab glaze ; the interior is hollow and the mouth and eyes are open. It has probably been used as a perfume burner. The opinions of Japanese experts differ as to the classification of this and the succeeding example, some thinking them Owari or Tamba wares, but probably the classification here given is the correct one. Height 14 in.

1013. Ornament (*okimono*) ; of similar ware to the foregoing example. It is in the form of the *Shishidama*, a lion playing with a *tama* or sacred ball. Early 19th century. Height 10 in. (See Plate LXV.)

1014. A small teapot (*kibisho*) of modern Yatsushiro ware ; the clay is of the same character as that employed in the older works, and a somewhat similar drab glaze is used, but the inlaid work is more rudely done and the general effect is much inferior. This piece was procured at the Paris Exhibition of 1878.

The following mark is impressed upon it :

J1, the name of the maker.

Height 3 in.



THE TACHIBANA.

KII.

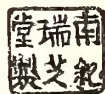
1015. Flower vase (*hanaike*).

This example has been described by many Japanese connoisseurs as being an unique and splendid example of the Ceramic Art of their country. It was made for the Prince of Kii at the Otokoyama kiln, in the province of Kishiu; this kiln is now extinct.

It is of fine light grey pottery of very close and hard texture; the vase has a plain rim at the foot, but otherwise is completely covered with leaves and flowers of the *botan* modelled in low relief, and it has two handles formed of the same in full relief; the entire vase is covered with celadon glaze of singular purity and most perfect manipulation. The mouth of the vase is gilded.

The following mark is impressed upon the bottom of the vase:

NAN-KI, ZUI-SI-DO SEISU. *Made by Zuisido, Nanki.* The latter is another name for the province of Kii.



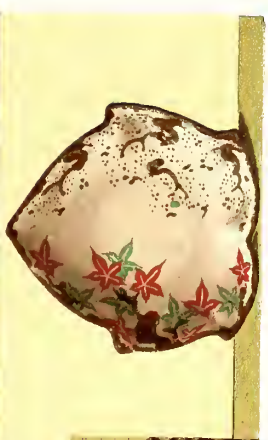
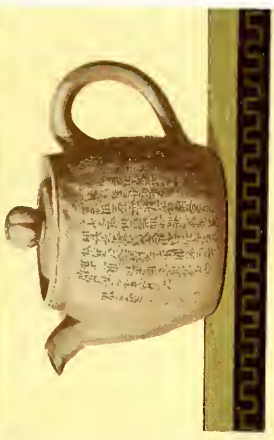
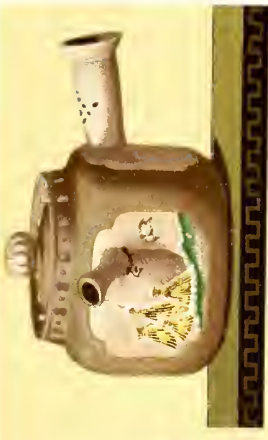
Height 12 $\frac{5}{8}$ in., diameter of the body 7 $\frac{3}{4}$ in. (See Plate LXII.)



Nos. 846, 820, 1019, AND 946.



No. 1006.



Nos. 823, 850, 891, AND 666.

1016. An ornament (*okimono*); another example of the work of Zuisido in the form of two tortoises upon a rock. It is of celadon ware, but is much inferior in every respect to the preceding specimen.

Impressed mark:

ZUISI, one of the names of the maker.

Length $3\frac{1}{2}$ in.



1017. An ornament (*okimono*).

A figure of Hotei modelled in buff pottery; his garments, and the bag which he carries upon his back, are glazed with purple, yellow, and green, the body being left in biscuit. This piece has probably been used as a perfume burner. Height 13 in. (See Plate LXI.)

1018. Luncheon box in tiers (*jiubako*), of white pottery, decorated with blue under the glaze.

The general tone of this piece shows that the Japanese artist worked after the style of some Dutch painter of Delft faïence; but whilst he faithfully followed the European colouring and style, the designs are purely Japanese in character. On one side of the *jiubako* are a snake and a tortoise, on another a dragon, on the third the *ho-ho*, and on the fourth a tiger.

The cover is ornamented with a representation of the Jiuni Shi, the twelve calendar or horary signs of the Zodiac, and by the Japanese equivalents for the words North, South, East, and West, rendered in European characters, which, however, are incorrectly written in three cases, the Japanese potter having evidently been unacquainted with the proper manner of rendering the Japanese words in Roman characters; for example *Kita*, meaning north, is written GITAI; *Higashi*, east, is given as FIGASHI; and *Nishi*, west, is written NISI. The following explanation of the Jiuni Shi is taken from *Japanese Marks and Seals*, where an account of the Zodiacal cycle and year periods will be found.

THE JIUNI SHI.

JAPANESE.	CHINESE.	YEAR OF THE—	THE MONTH, HOUR OF THE DAY, AND POINT OF THE COMPASS.		
<i>Ne</i>	<i>Shi</i>	Rat	November	12 Night	N
<i>Ushi</i>	<i>Chiu</i>	Ox	December	2 a.m.	NNE
<i>Tora</i>	<i>In</i>	Tiger	January	4 a.m.	ENE
<i>U</i>	<i>Bo</i>	Hare	February	6 a.m.	E
<i>Tatsu</i>	<i>Shin</i>	Dragon	March	8 a.m.	ESE
<i>Mi</i>	<i>Shi</i>	Snake	April	10 a.m.	SSE
<i>Muma</i>	<i>Go</i>	Horse	May	12 Morn.	S
<i>Hitsuji</i>	<i>Bi</i>	Sheep	June	2 p.m.	SSW
<i>Saru</i>	<i>Shin</i>	Monkey	July	4 p.m.	WSW
<i>Tori</i>	<i>Yu</i>	Cock	August	6 p.m.	W
<i>Inu</i>	<i>Jiutsu</i>	Dog	September	8 p.m.	WNW
<i>I</i>	<i>Gai</i>	Wild Boar	October	10 p.m.	NNW

This piece has been described by a Japanese expert as an interesting example, dating from the earlier years of the present century. *Height* $8\frac{1}{2}$ in., *diameter* 8 in. (See Plate LVIII.)

1019. A deep dish (*hachi*) of light grey pottery, the texture of which is close and hard.

It is circular, and the border is modelled in the form of over-lapping leaves of the hollyock (*aoi*), the plant from which the badge of the Tokugawa family is derived. The vessel is entirely covered with purple glaze, and the upper belt of *aoi* leaves is splashed with blue enamel.

This is an early specimen of the splashed ware which has in recent years been produced in very large quantities for export to western countries, examples of which are catalogued under Nos. 1021 and 1022.

Impressed mark;

SAN-RAKU-YEN SEISU. *Made by Sanrakuyen.*



Illustrated in *Keramic Art of Japan*, folio edition, plate XXV. *Diameter* $8\frac{3}{4}$ in. (See Plate LXVI.)

1020. Flower vase (*hanaike*) of stoneware, covered with brown glaze, over which is irregularly splashed a grey glaze. From the Paris Exhibition of 1878. Height $6\frac{1}{4}$ in.

1021. A bottle (*tsubo*), of pottery splashed with turquoise upon purple glaze, crackled.

Modern ware made for export in imitation of Chinese splashed porcelain. Height $6\frac{1}{2}$ in.

1022. A long-necked bottle used in presenting *sake* to the *kami* (*omikitsubo*); of similar ware and date to the preceding specimen. Height $9\frac{1}{2}$ in.



NOMI-NO-SUKUNE

DIRECTING THE MEN OF THE CLAY-WORKERS' TRIBE TO MAKE IMAGES OF MEN, HORSES, AND VARIOUS THINGS. Page 12.



FROM A DRAWING BY HOKUSAI.

NOTES.

THE decoration of Japanese pottery has, perhaps more than that of any other of the art works of the country, afforded an opportunity for the illustration of the sentiments of the people, the subjects employed embracing not only the flowers, shrubs, and trees, for the beauty and dignity of which Japan is so justly celebrated, but there is also found upon these wares a record of many of the thoughts which have influenced their lives; the fabulous creatures associated with the Imperial House; the crests of the *daimio* and the *samurai*; the historic battles, and the portraits of the noble men and gentle women of ancient times whose deeds and virtues still thrill the hearts of their descendants; poetical associations of flowers and birds; their festivals, traditions and superstitions; views of the sacred mountain, and of the beautiful spots renowned for groves of the almost worshipped *oumai*, *sakura*, and *matsu*; the gods of fortune; the *takara-mono* and other ornamental forms instinct with meaning. These and many other customs, ideas, and associations, have afforded the painter subjects with which to beautify the objects fashioned by the potter, and at the same time have preserved fresh and green in the minds of their possessors sentiments and aspirations which have animated their forefathers for many generations.

Those who have studied the art of Japan and associated with her people may read these subjects as an open book, and find in them a constant source of pure and quaint delight, and it is the object of these Notes to give to others, to some slight extent, a key to the meaning of fancies, forms, and figures, which are at present meaningless to them.

THE TAKARA-MONO.

The *Takara-mono*, or Precious Things, are a collection of symbols in general use in Japan as emblems of health, wealth, comfort, safety, sweetness, harmony, luxury, and so forth. They are frequently employed in the decoration of pottery, lacquer, embroideries, and other art works, and appear to be as intimately associated with the everyday thoughts of the people as the Seven gods of Fortune are. Many of these forms are scattered through this volume as tailpieces of the chapters, but they are reproduced here for convenience of reference and for the purpose of explaining their significance.

The *Ikari*, or anchor, emblematical of safety and security.



The *Sangoju*, the precious coral, which is highly valued as an article of jewellery in Japan. It is emblematical of rarity.



The *Hojin-no-tama*, a sacred ball or jewel, typical of the soul. It signifies the everlasting.

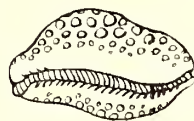


The *Shippo tsunagi no wuchimi hana-bishi*, which means a *hana-bishi* within a connected *shippo*; a favourite ornamental form very frequently used in the decoration of pottery, lacquer, bronzes, and other art works, either as a border, a field, or in masses detached or combined. It is a combination of the diamond-shaped figure *hana-bishi* and a flowing cloud, a form probably derived from the pearl, one of the *Shippo*, or Seven precious things, which are gold, silver, emerald, coral, agate, crystal, and pearl. The *hana-bishi* form is derived from the flower (*hana*) of the *Trapa Incisa*

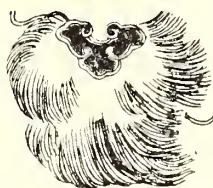


or water caltrops (*hishi*), which bears a nut having the shape of a prism, hence anything in the shape of a prism is called *hishi-gata*, or diamond-shaped.

The *Kai*, a shell, which in ancient times was used as money. The shell here shown is the *koyasugai*, a species of cowry. It signifies wealth.



The *Kakuremino*, which literally means a concealing rain-cloak. It is sometimes held to signify comfort, as being necessary to the farmer to protect him from the inclemency of the weather. It is also thought that the wearer of it is rendered invisible to the evil spirits which may be around him, and in this view it may signify protection from malevolent influences.



The *Zeni*, a copper or iron coin of small value. It signifies moderate wealth.



The *Makimono*, or rolls, the most ancient form of books. Emblematical of wisdom.



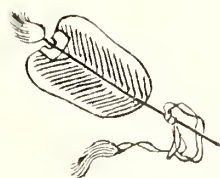
The *Tachibana*, a fruit of the orange tribe. Indicative of sweetness.



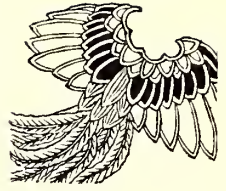
The *Tsuchi*, the hammer carried by Daikoku, the god of riches. If wielded diligently it produces wealth. Another view is that the hammer itself is filled with treasure, and that fortune follows upon the possession of it without the necessity for labour.



The *Uchiwa*, or, as it is sometimes called, the *Touchiwa*, a kind of fan which does not fold. In ancient times it was carried by military chieftains as an emblem of command. It is also thought that those who use it clear the atmosphere of whatever evil influences may endanger their safety.



The *Hagoromo*, a robe made of feathers, which is worn by the *Tennin*, the angels of the Buddhists. These imaginary beings are represented as beautiful women with wings, who enjoy perpetual youth and dwell in the Ever-green land engaged in music and singing.



The *Fundo*, or weight used by tradesmen in their business. It is symbolical of commerce.



The *Kotoji*, the bridges of the *koto*, the harp of Japan, over which the strings of the instrument are stretched. They signify harmony.



The *Kotsubo*, a jar in which money and other valuables may be buried. The jar contains the *sangoju*, *koban*, *tama*, and the *shippo* and *hana-bishi*. It is typical of security.



The *Tama*, a group of the sacred balls upon a *dai* or stand. This figure has the same significance as the *Hojiu-no-tama*—the soul, the everlasting.



The *Koban-ni-hako*, or *koban* in a chest. The *koban* is an ancient Japanese gold coin, worth one *riyo*, and the form shown in the drawing is known as *senriobako*—one thousand *riyo* in a chest, signifying plenty.



The *Shishidama*, a Chinese lion playing with a *tama* or sacred ball. The meaning of this association is not clear, but the symbol is one that is often illustrated in Chinese and Japanese art upon enamels and pottery, and in wood-carvings and bronze, and when the latter material is used the ball is sometimes of rock crystal.



The *Choji*, or clove. The clove is used in Japan as a purifier and for perfume. The spice is placed in water in the upper part of a *chojiburo*, in the lower compartment of which lighted charcoal is thrown. The significance of the *choji* as an emblem is two-fold, as a perfume and as a safeguard from noxious vapours.



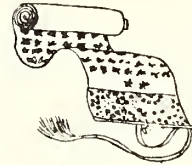
The *Kagi*, the keys of the godown. An emblem of wealth, for it is in the godown or storehouse that precious possessions are preserved.



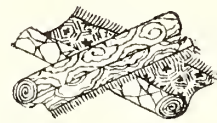
The *Kanbukuro*, a purse of money. Also an emblem of wealth.



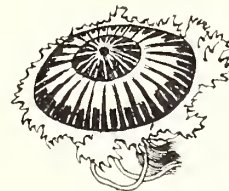
The *Makimono*. This is another rendering of the symbol of wisdom. In this figure the book is unrolled, whilst in the former it was closed—a significant distinction.



The *Orimono*, or rolls of fabrics woven in a loom. The fabric always shown in this device is the rich silk or brocade woven with floral designs, known as *nishih*, which was used only by the Imperial family and the nobles, so that the figure is accepted as an emblem of splendour and luxury.



The *Kakuregasa*, or concealing hat, the wearer of which can at will render himself invisible to those around him.



THE TAKARA-BUNE.

The *Takara-bune*, the Ship of Good Fortune, is a common



THE TAKARA-BUNE.

form in Japan; modelled in pottery, sketched in printed books,

wrought in metal, or, most commonly of all, embroidered upon the *fukusa*, a square of satin which, ornamented in silks of brilliant hues, with subjects such as this, emblematical of wealth, longevity and happiness, forms an appropriate cover for a gift when it is presented. It is from one of these *fukusa* that the accompanying representation of the subject is taken—a ship in full sail, laden with many precious things, rolls of silk, coral, books of learning, indeed all the *takara-mono*, and with bags of rice—not bags of gold as we should wish—for in Japan rice is the more highly esteemed of the two, and rightly so. All Japanese pray that this treasure ship may come into port on New Year's Eve, and sometimes slips of paper bearing a representation of it are placed under the pillow, just as morsels of bride's-cake are with us, in the hope that pleasant dreams and good luck may attend the sleeper during the coming year.

There is a rhyme which runs:—

*Nagaki yo no,
Towo no nemuri no,
Mina me same;
Nami nori bune no,
Oto no yoki kana.*

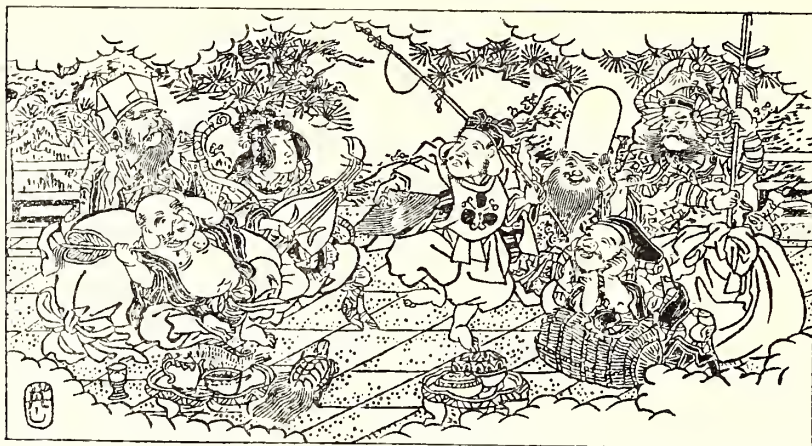
and which a friend has freely rendered as follows:

Slowly the night shades fade o'er the deep,
And dimly breaks New Year's morning;
Soothing and peaceful has been my sleep,
And Hope now grows with the dawning.
Hark! whence are the sounds that nearer come,
To my spirit rapture lending?
Hither, proudly dashing through the foam,
Lo, our Treasure-ship is tending!

The ship, as we have said, is generally laden with the *takara-mono*, but sometimes it is seen with passengers on board, not ordinary mortals, for with them on board the treasures with which the ship is freighted would be in jeopardy, but none other than the seven Gods of Fortune themselves.

THE SHICHI FUKU JIN.

Several learned treatises have been written respecting the origin and functions of these beneficent beings, but it is not necessary in this brief sketch to do more than refer to the popular estimation in which they are held by the people generally.



TOSSI-TOKU. HOTEI. BENZAITEN. YEBIS. GIROGIN. DAIKOKU. BISJAMON.

They are seven in number, as shown in the plate given above, but other renderings of some of the gods by famous artists are scattered through the previous pages: Bisjamon, the god of glory, a warrior clad in knightly armour, grasping a spear and holding in his hand a pagoda, the symbol of power; Benzaiten, the tutelary saint of women, generally shown discoursing sweet music upon a *biwa*; Yebisu, the god of daily food, always with his rod and the red-skinned *tai*, the most esteemed of all fish amongst the Japanese; Hotei, a fat and jovial, but somewhat disreputable-looking old man, is the patron saint of children, and carries a bag with him, which is supposed to be full of toys; Daikoku, a sturdy fellow, generally

shown standing upon two bales of rice, with a hammer in his uplifted hand, is the god of wealth, and by some it is supposed that the hammer is filled with treasures, which come to those whose supplications Daikoku grants, whilst others think that the good things of this life are only to be won by wielding it with skill and perseverance, and perhaps this may be the right interpretation of the figure, although the former is in favour with many in Japan, as it is elsewhere. And then there are Girogin and Tossi-toku, both men of venerable aspect and dignified mien, who personify longevity and learning. The former has a very tall head, the abnormal development of which has followed upon the intensity of his studies, and a riddle in Japan touches upon this feature, for they ask "Which is the longest—the head of Girogin, or a Spring day?" the answer being, "Both of them are so long, that none can say." Tossi-toku is also a learned man, but perhaps he may be accepted as more especially personifying longevity, for he is generally accompanied by a white stag, a tortoise, and a crane, all of which are emblematical of long life.

There is hardly a house in Japan, no matter how small or humble it may be, in which one or more of these gods does not find a place in the *tokonoma*, the recess in which objects such as these are displayed, or on the shelf of the household gods, and it has been thought by some that these personages are worshipped, but it is not so. The Japanese are a poetical and imaginative race, and they supplicate these fanciful conceptions for whatever they desire. The cavalier will call upon Bisjamon for victory; women pray to Benzaiten that they may be fruitful; the hungry supplicate Daikoku for rice, and Yebis for fish; Hotei is the god of children, who sends them the toys in which they delight; and all, young and old alike, pray to Girogin and Tossi-toku for longevity and wisdom. But they do not worship these creations of their fancy any more than our children worship Santa Claus, when they pray to him that the stocking which hangs at the foot of the bed may, on Christmas morn, be filled with pretty toys; their feeling is more akin to that of the fond lovers who, whilst leaning on the wishing gate, make supplication for future happiness; or it may be no more weighty than the custom, which prevails in some parts of our own country, of wishing a wish when we see a piebald horse, and when we find our wish fulfilled from year to year, continue the supplication, just as our Japanese friend does when he thinks that Yebis and Daikoku

have provided food enough for his family and himself. These gods, indeed, are often shown in Japanese drawings, and in the decoration of pottery, engaged in fun and frolic, and sometimes even Tossitoku, the most austere and venerable of them all, unbends, and lays aside his staff and book, to join in the gambols of little children.*

* See illustration page 125.



TAKARADZUKUSHI.
COLLECTION OF PRECIOUS THINGS.

FABULOUS CREATURES.

The most notable of the fabulous creatures in Japan is the Dragon (*tatsu*, or, as the Chinese call it, *ryu*, or *riu*).

In art it is depicted as a huge long snake with three claws upon each foot, with scales on its body and sharp prickles along its back. Bakin, a Japanese writer, describes it as having the horns of a deer, the head of a horse, eyes like a devil, neck like a snake, belly like that of a red worm, scales like those of a fish, claws like a hawk, paws like a tiger, and ears like a cow. Its tail ends, as it were, in a two-edged sword, and in its right fore claw it often holds a jewel—the *hoju-no-tama*.

It is all-powerful, for it derives from each of the beings from which it is formed their most potent characteristics. It is



THE TATSU.

ubiquitous, it is everywhere; in the spring it lives in the heavens, in the autumn in the sea, in summer it takes its pleasure in the clouds, and in winter it lies dormant in the earth. It flies in the firmament, or it lives in the Dragon castle at the bottom of the ocean. It is swift, for an arrow in flight is known as *Riu-riu*; it is noble, for they speak of a handsome horse as *Riu-me*; it is powerful, for the *Riu-wo*, or Dragon king, governs the rain; it is as the key-stone of an arch, for it is by the *Riu-dzu*, or dragon's head, that temple bells are suspended; it is combative, for the war chariot is called the *Riu-sha*; its brains are likened to fragrant camphor, which is known as *Riu-no*, and the precious gentian is called *Riu-tan*; it is a *kami*, for it is designated *Riu-jin*—the Dragon god. There are many kinds of dragons: the yellow, green, white, red, and black. When the white dragon breathes its breath turns to gold; when the violet dragon spits its spittle becomes balls of crystal.

It is emblematical of sovereignty; it signifies the MIKADO. *Riu-gan*, the Dragon face, expresses the Emperor's countenance and the Imperial presence; his garments are spoken of as Dragon robes, and his body as the Dragon body.

In earlier times the dragon, as well as the *Ho-ho* and *Kiri*, were seldom used in art except in the decoration of objects appertaining to the Imperial family; they were employed in the adornment of the Imperial furniture, garments, and palaces in a fashion which calls to mind Tennyson's lines on "The dread Pendragon, Britain's King of kings," whom he describes as

. "easily to be known,
 Since to his crown the golden dragon clung,
 And down his robe the dragon writhed in gold,
 And from the carven-work behind him crept
 Two dragons gilded, sloping down to make
 Arms for his chair, while all the rest of them,
 Thro' knots and loops and folds innumerable
 Fled ever thro' the woodwork, till they found
 The new design wherein they lost themselves."

These forms were more fully illustrated in the ornamentation of the ancient *cloisonné* enamels than in any other branch of art; but in recent days the strict significance of these subjects appears to be less regarded, for they are now freely used as decorative subjects on wares of many kinds.

The *Ho-ho* is a bird of rich plumage, furnished, as rendered in art, with a tail of long waving feathers. It is the most refined of all the fabulous creatures of Japan, and, like the dragon, is associated with the Imperial House. It is generally drawn in combination with the *kiri* tree (*Paulownia imperialis*), both being employed in



THE HO HO AND KIRI.

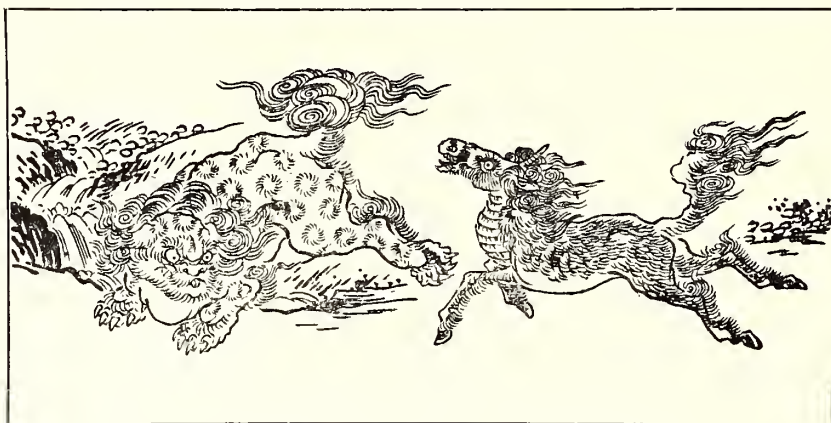
the decoration of the palace furniture and of the garments of the Emperor. His chariot is known as the *Ho-rcu*, his palace as *Ho-ketsu*, his commands as *Ho-sho*, and his wish as *Ho-gan*.

The most beautiful and characteristic renderings of the *ho-ho* occur upon the ancient *cloisonné* enamel vases and other objects

which were probably made for the Imperial temples during the seventeenth and eighteenth centuries; good examples are also to be found in paintings and in printed books, but the subject was not generally employed in the decoration of pottery until the present century. Now it is very freely used, but merely as an ornamental form and without regard to the significance which attached to it in former days.

It was supposed to dwell in the regions above, and to descend to earth only upon the birth of an Emperor or, as some say, when one who was destined to become a great philosopher, warrior, or law-giver was born. The bird is generally shown, as we have said, with the *kiri*, which is symbolical of rectitude.

The *Kirin* is a beast having the head and breast of a dragon, the body of a deer, the legs of a horse, a single horn upon its forehead and flame-like wings and tail.



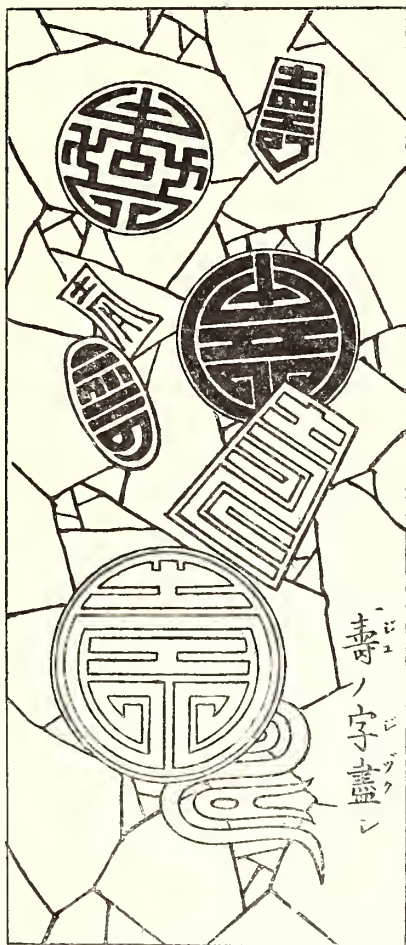
THE KARA-SHISHI.

THE KIRIN.

It is accepted as the emblem of perfect goodness, and is considered to be the most noble and gentle of all animals; it is thought to move with such care that it does not injure the frailest plant, or the most insignificant worm or insect which may come under its feet. Like the *ho-ho*, it appears upon earth only when some great event occurs.

The *kirin*, as above described, is seldom used in Japanese art—but another and kindred form, known as the *Kara-shishi*, or Chinese lion, is often employed. This creation is evidently derived from a lion, as may be seen by its head, mane, and claws. Its signifi-

cance does not appear to be known to the Japanese of the present day, but in the seventeenth century, according to Kæmpher, the *kirin* and the *kara-shishi* were respectively the Japanese and Chinese renderings of the same creature. The *kara-shishi* is frequently used in Japan, especially in the decoration of the old enamels, and it has been a favourite subject with potters, who have modelled it in various attitudes, and in groups as *okimono* and upon the covers of *koro* and other vessels.



JIU-NO-JI-DZUKUSHI.

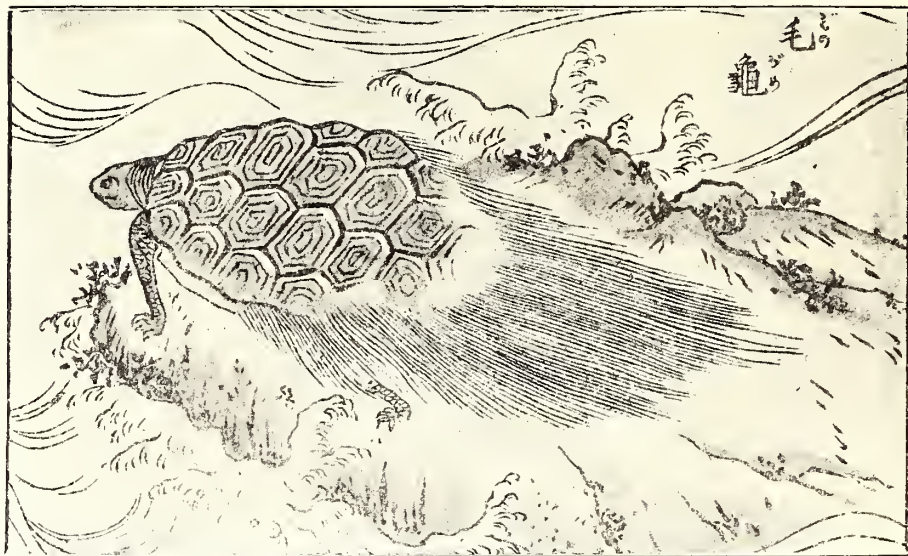
Various renderings of the character

JIU—LONGEVITY.

EMBLEMS OF LONGEVITY.

Other forms common in Japanese art—nay in Japanese life, for representations of these subjects are never absent in their temples, upon the robes of their young children, on the mausolea of their princes, in their gardens, and, in fact, either alone or in combination, upon almost every object of daily use—are the Tortoise, the Pine-tree, the Bamboo, and the Crane, all of them emblems of long life.

There are two kinds of tortoise—that drawn in the natural form of the animal, which is known as *Kame*, and the chimerical repre-



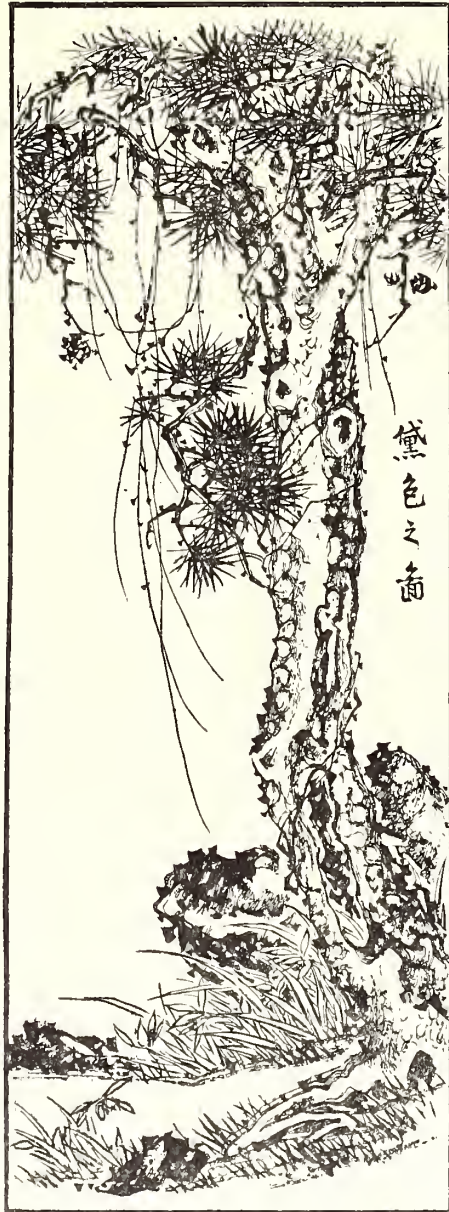
THE MINOGAME

sentation with a long hairy tail, known as the *Minogame*, or tailed tortoise. The former is generally accepted as the symbol of a thousand years of life, whilst the latter, from the extreme age which it is supposed to have attained, indicates an existence prolonged to ten thousand years.

The pine (*matsu*), the most stately of all the stately trees in Japan, flourishes in every part of the country and may, perhaps, better express the idea of eternity to the mind of the people than any other form. It is supposed to live for decades of centuries, and some trees, such as that at Karasaki, on Lake Biwa, are credited with enormous age, even to the time of JIMMU TENNO, rivalling in antiquity the patriarchal yew trees of Fortingall and Darley Dale in our own country. It is evergreen: a Japanese saying runs, *Fu ro sen nen no aki*, which means that it never fades even throughout a thousand autumns; it is typical of stability of character. Its name, *matsu*, also means expectation, and combined with the character for age, *dai*, forms the word *matsudai*, which signifies future ages. It has always been a favourite subject of the poet, and in the Ballad of The Spirit of Takasago we read:—

The Pine, ne'er bared of leafy
dress,
Still stands green against
the sky,
Unfaded still long years shall
stand—
Symbol of eternity.

The bamboo (*take*) is another emblem of long life; it also signifies rectitude, fidelity, and constancy, for the phrase *Setsu ri ko setsu o miru*, associated with it, may be translated, When the



THE MATSU.

snow falls its virtue stands aloft—meaning that men of high character rise above the vices of the age in which they live.

Amongst the birds of Japan the most prized is the crane (*tsuru*), which is supposed to attain a great age, and is therefore accepted as an emblem of longevity.

It is the most favoured of all birds amongst artists; upon pottery and lacquer, in embroidery, in metal and wood carvings, upon screens and in the decoration of temples, palaces, and dwelling-houses, and, indeed, everywhere, it may be seen, drawn in every conceivable position, having a significance to the native mind which we in western countries cannot fully realise.

In ancient times it was forbidden to shoot these birds without the express order of the Emperor, and then, perhaps, it may, like the tortoise, have been accounted sacred, for even now, in these degenerate days, it suggests thoughts which are almost akin to that feeling.

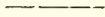
It is frequently joined in art with the pine tree and bamboo. The former combination, known as *Matsu-ni-Tsuru*, signifies extreme longevity or, as some interpret it, joyfulness, for the evergreen pine, expressing unchangeable faithfulness, and the longevity of the crane, symbolise

youth in old age, the ideal of happiness to all. The association with the bamboo—*Take-ni-Tsuru*—has a similar significance.



TAKE-NI-TSURU.

POETICAL ASSOCIATIONS.



Although the desire for long life and a passionate love for their country may be the dominant sentiments in the minds of the inhabitants of Dai Nippon, there are other thoughts ever present with them, chief amongst them being the universal love for the beautiful flowers and fragrant blossoms with which their land is so abundantly blessed. And when one of their poets wrote

Japan is not a land where men need pray,
For 'tis itself divine!

he may have been inspired by the sweet perfume of the plum blossom in early spring, or by the gorgeous flowers which clothe the land with dazzling beauty as each season comes around.

Spring is, indeed, a time when the earth is carpeted with flowers of every kind, the trees smothered with blossoms, and the very air laden with their delicious fragrance. The first to appear is the blossom of the plum tree which, in the opening months of the year, gladdens the heart with visions of approaching spring; and later on, in April and May, the cherry flowers clothe the landscape with what appears to the eye to be a living mass of rosy light, so compact are they. Then comes the wisteria, with its great clusters of flowers in a profusion unknown in other countries; lovingly tended and cared for during the winter frosts, it forms for each peasant a summer awning for his cottage porch from which the great racemes of purple and white blossoms hang down almost to the ground, and give out a sweet perfume like the delicious smell of new-made honey. In May and June the tree-peony, with its crimson flowers, adds brilliancy to the scene, and long stretches of dark velvety-purple, violet and snow-white iris, make a sight of incredible beauty. With August comes the lotus, which so fills the ponds and pools that one would hardly think there was water underneath it did one not know the plant was aquatic. In October the country is rendered joyous by the flowering of the chrysanthemum, and those who have the gift of poesy make verses in praise of the imperial flower, and all alike hold festival in its honour. As autumn closes in, the hill-sides are brightened by the crimson and scarlet

hues of the maple leaves which, contrasted with the evergreen foliage of the feathery bamboo and the stately pine, bring the year to a close amid a halo of glory, of which those who live in other and less favoured climes know nothing.

The most favoured of all the poetical associations of the Japanese is that of the *Oumai-ni-Uguisu*—the plum tree and the nightingale—if, indeed, that be the correct name for the singing bird which pours forth its sweet notes, which never weary, when the first blossoms of the plum tree appear. It is an ancient association, and from the earliest times the *oumai-ni-uguisu* have been the poetical representatives of early spring. When the *uguisu* is heard one knows that the glad spring-time is not far distant, and its sweet song is, with the fragrant perfume of the blossom, accepted as a happy augury of the coming year. In China the *uguisu* is associated with the willow and bamboo, as well as the plum tree, but in Japan it is coupled, whether in poetry or painting, with the latter only. The primary significance of the association is sweetness, but it also signifies anticipation of happiness, being one of the happy emblems connected with marriage. The delicate perfume of the plum blossom is referred to in the saying *An ko kiyoshite zani iru*—The room is sanctified by its fragrance which steals in—wherefrom I know



OUMAI-NI-UGUISU.

not! Painters have found in this beautiful tree a favourite subject for their brush and pencil, and the sketch given on page 450 depicts a representation of it so faithfully drawn that an *uguisu* which flew in through the open window, deceived by its reality, sent forth its glad song of welcome to approaching spring.

Sosei, a poet who lived in the ninth century, wrote:—

Amid the branches of the silv'ry bowers

The nightingale does sing : perchance he knows

That Spring has come, and takes the later snows

For the white petals of the plum's sweet flowers.

Not less prized than the plum blossoms are those of the cherry (*sakura*) tree, indeed, this may be called the national flower, for the saying runs : *Shiki shima no, Yamato gokoro o, hito towaba, asahi ni niwou, yama sakura kana* — If one would see the true Japanese spirit he will find it in the cherry blossom. It is symbolical of patriotism, a significance derived from the incident of Kojima Takanori who is famous in history for his devotion to the de-throned Emperor Go-DAIGO during the dark days of Japan under the Hojo usurpation. The Emperor, banished, and



KOJIMA TAKANORI.

carried away into captivity, was so closely guarded that his adherents were unable to communicate with him; Kojima hit upon a stratagem which enabled him to show the captive that he was still remembered by his faithful subjects. Entering the garden of the house at which the Emperor rested for the night, and scraping off the bark of a cherry tree, he wrote upon the surface thus obtained a verse referring to the captivity and subsequent restoration to power

of Kosen, an ancient king in China, by the heroism of his faithful servant Hanrei. When daylight came the guards, who could not themselves decipher the characters, showed them to GO-DAIGO, who at once understood the allusion conveyed by the words, and knew that he was not deserted by his friends, for he read :

*Ten Kosen o horobosu nakare,
Toki ni Hanrei naki ni arazu.**

Spare, O Heaven, the captive Kosen!
Hanrei may come in time to save.

The cherry-tree is cultivated solely for its blossoms, and, like the *oumai*, is associated with early spring, being in perfection in April, when the masses of delicate pale pink flowers are extremely beautiful. It is drawn in art with the pheasant whose brilliant plumage harmonizes with the lovely colour of the blossom; and, as an emblem of the spring-time of life, it is employed as an ornamental form in the decoration of the *sake* cups used at the marriage ceremony. The ancient poets of Japan loved to turn odes in honour of the blossom, couched often in a regretful strain at the knowledge that it must so soon fade and wither. Kuronushi, an Imperial poet, who lived in the ninth century, wrote:—

No man so callous but he heaves a sigh
When o'er his head the wither'd cherry-flowers
Come flutt'ring down. Who knows? the spring's soft show'rs
May be but tears shed by the sorrowing sky.

Another poet † wrote:—

The *sakura* trees in plenty grow
On Takasago's steep hill-side,
And now their crowded blossoms show;
O may no fogs their beauty hide,
No mists upon the hill-top rise
To veil their radiance from our eyes.

*The characters shown upon the tree are not those written by Kojima, which, indeed, are so familiar to all Japanese as to render it unnecessary to repeat them. The artist who drew the sketch has therefore taken the opportunity of recording his name upon this, the concluding, page of the work from which it is copied. The inscription runs: *Tempo roku otsubi no toshi shigetsu yowai shichi-jiu-roku zen Hokusai Tameichi aratame Gwakio-rojin no fude*; the translation being: Painted in the fourth month of the year of the Sheep, the sixth year of Tempo, by Gwakio-rojin, who was formerly known as Hokusai Tameichi, in the 76th year of his age.

† Saki no Chiunagon Masafusa, from *Japanese Odes*, by F. V. Dickins, M.B. Smith, Elder & Co., London, 1866.

Groves of these beautiful trees abound throughout Japan, forming a favourite resort for holiday folk in spring-time. Most famous of them all is that at Yoshino, in which the trees are supposed to number a thousand; but almost equally renowned are those in the Garden of Uyeno, the pleasure ground of the citizens of Tokio, which has been celebrated for the beauty of its cherry blossoms since Iyeyasu founded the city, just three centuries ago.



SAKURA TREES IN THE GARDEN OF UYENO.

The sketch above illustrates one small portion of these beautiful gardens; it is taken from a *makimono* painted a century or more ago when these groves were in perfection and the gardens presented one long panorama of famous temples, bridges, and buildings, rendered all the more beautiful by the avenues and groups of the evergreen pine and the lovely *sakura* blossom. To-day the scene is somewhat different, for many of these buildings were destroyed by fire or force during the rebellion of 1868: but the trees remain, the pines still covered with their evergreen foliage, and each spring-time sees the cherry blossom in its old beauty and profusion. The point chosen for illustration is the famous temple of Kwannon where the contest raged most fiercely. The temple was one of the few buildings which escaped destruction and it still forms a favorite resort of holiday makers who take their pleasure much in the same fashion that their forefathers did, some of whom may be seen

upon the principal balcony of the temple offering prayers to the gods, whilst others are indulging in refreshment or watch the passers-by in the avenue below. The *sakura* trees still flourish on this spot and afford a fitting illustration of the valour and triumph of the patriots who there shed their blood for the beloved MIKADO.

The peach (*momo*) tree is a symbol of longevity and also of marriage; both of these associations are of Chinese origin, the former referring to a certain kind of the fruit known as Seiobo, so called after a sage of that name, who by eating it attained long life, and the latter significance is referred to in the following saying, of which a free translation is given:—*Momo no yoyo taru sono ha shinshin tari kono ko koko ni totsugi sono kajin ni yoroshi*—

What radiance the flowers of the peach tree shed!

Like a maid on her marriage morn they glow!

How thickly the leaves on each branch are spread!

So the tokens Love round her home will strow!

An orchard of peach trees with oxen refers to an incident in Chinese history of the time of Emperor Bu, who, desiring to divert the thoughts of his people from warlike to peaceful pursuits, and following the advice of his minister Taikobo, disbanded his armies, turning his horses loose in the mountains, and his oxen in the peach orchards of Torin. Taikobo is shown in the sketch upon page 132 seated upon the bank of a river where, it is said, "he fished for half his life without a hook upon his line." Some think that this may suggest that he lived an aimless life, but another interpretation is, that wishing to govern by peaceful means, he was content to attain his object by persuasion rather than by force.

The wisteria (*fuji*), which grows to perfection in Japan, is emblematical of youth and early summer; of a spreading habit, it is trained over trellis work forming leafy arbours of great extent, and from it hang in rich profusion luxuriant clusters of graceful racemes three or four feet in length, beautiful to the eye and of delightful perfume. Young men and maidens hang pretty verses upon the partially opened blossoms, and accept the more or less vigorous development of the flower as an augury of good or evil fortune in their future married state.

This plant, as emblematical of approaching summer, is coupled with the cuckoo, as Hitomaro wrote :—

In blossoms the wisteria tree to-day
Breaks forth, that sweep the wavelets of my lake :
When will the mountain cuckoo come and make
The garden vocal with his first sweet lay ?

The tree peony (*botan*) is a general favourite with the Japanese artist, especially as a decorative form for pottery and lacquer, but it does not appear to possess any symbolical meaning and it is probably only admired for the vigour of its habit and the luxuriant beauty of its lovely crimson flowers. In art it is, however, frequently shown growing amongst rocks with *Kara-shishi*—a Chinese association known as *Botan-ni-Kara-shishi*—which may illustrate the theory of the survival of the fittest, for it is said that of the cubs which fall to the ground amongst the bushes of peony only the strongest succeed in rejoining their mother by climbing the rocks, and thus attaining maturity.

Emblematical of bye-gone days are orange (*tachibana*) blossoms and the *hototogis* or cuckoo. The bird appears, with the blossom, the perfume of which and the sweet notes of the cuckoo have always afforded a theme for the poet. In the *Genji Monogatari* we read of the *hototogis* :—

To this home of “falling flower”
The odours bring thee back again,
And now thou sing'st in evening hour,
Thy faithful loving strain.

And in the same work the orange tree is referred to :—

At the home where one lives, all sadly alone,
And the shadow of friendship but seldom is cast,
These blossoms reach the bright days that are gone
And bring to our sadness the joys of the past.

The cuckoo is often drawn flying across a crescent moon ; its note is thought in China and Japan to resemble the human voice, and when the wayfarer hears its cry, which has the sound of *fujioki* ! he thinks of the home he has left behind him, for it

means—better go back! and he interprets it as a warning that danger may await him should he pursue his journey further. The association is also figurative of promotion and honour, from its connection with the legend of the brave archer, Yorimasa, who slew a *nuyé*, a hideous monster—having the head of a monkey, the claws of a tiger, and the tail of a dragon—which haunted and disturbed the rest of Emperor Narihito, and for this exploit was rewarded by preferment, a sword of honour, and the hand of a court lady of surpassing beauty.



TSUKI-NI-HOTOTOGIS—THE MOON AND THE CUCKOO.

The following ode to the cuckoo is from Mr. Chamberlain's translation of the *Manyôfushû*; it was written over a thousand years ago by a poet whose name has not survived:—

Nightingales built the nest
Where, as a lonely guest,
First thy young head did rest,
Cuckoo so dear!

Strange to the father bird,
 Strange to the mother bird,
 Sounded the note they heard,
 Tender and clear.

Fleeing thy natal bow'rs
 Bright with the silv'ry flow'rs,
 Oft in the summer hours
 Hither thou fliest;
 Light'st on some orange tall,
 Scatt'ring the blossoms all,
 And, while around they fall,
 Ceaselessly criest.

Though through the live-long day
 Soundeth thy roundelay,
 Never its accents may
 Pall on mine ear:
 Come, take a bribe of me!
 Ne'er to far regions flee;
 Dwell on mine orange-tree,
 Cuckoo, so dear!

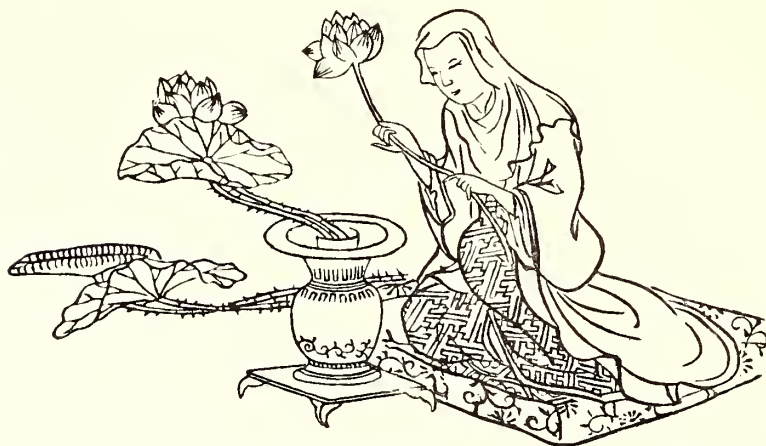
The pink, the *tokonatz*, *sekichiku*, or *nadeshiko*, for the flower is known by all these names, is sometimes spoken of as "little darling," an expression poetically applied to one whom we love. In the *Genji Monogatari* it is related that a favourite being deserted by her lover, sent him a bunch of these sweet flowers with a verse which pleaded not so much for herself as for the little one who shared her lonely condition:—

Forgot may be the lowly bed
 From which these darling flowerets spring,
 Still let a kindly dew be shed,
 Upon their early nurturing.

The lotus (*hasu*) is emblematical of purity for it symbolizes the heart which remains unsullied by contact with the world, as although grown in the mud it is itself spotless. It is a common form in Buddhist art; the Buddha is shown seated upon the open lotus flower, and those of his disciples who go to heaven are sup-

posed to rest upon it. The Japanese say, *Ran man shu fu o matsu*, which means that the plant blooms merrily, awaiting the cold winds of autumn, careless of worldly affairs. Henzeu wrote:—

Oh, lotus leaf! I dreamt that the wide earth
 Held nought more pure than thee,—held nought more true :
 Why, then, when on thee rolls a drop of dew,
 Pretend that 'tis a gem of priceless worth.



TAIRA-NO-MASAKO ARRANGING LOTUS AS A BOUQUET.

It is associated with the ceremony of *Hara kiri*, a chivalrous observance peculiar to Japan and practised until a generation ago; indeed it is sometimes even yet followed by those who prefer the customs of Old Japan to those prevailing under the new order of things. It is the act of suicide or self-despatch, by which for seven centuries or more the feudal class avenged a slight, or ended their lives when they felt that they could no longer live with honour; and in more recent times it was the mode of death by which the nobility were permitted to put an end to their existence when they had offended the laws of their country.

Japanese history abounds with instances of the exercise of this privilege, for such it was esteemed by the chivalry, in whose eyes it was the most dignified and honourable mode of terminating a dishonoured existence. It is related that during the terrible civil wars of the fourteenth century, when the Hojo army was defeated by the adherents of the true MIKADO, GO-DAIGO, six thousand eight hundred of them forthwith committed *hara kiri*; and it was a very

common thing for the retainers of a vanquished leader thus to despatch themselves so that they might die with their master. Of this we find an instance in the example of Masashige Kusunoki, the faithful vassal of GO-DAIGO and perhaps the noblest name in Japanese history; the memory of this hero is still revered by all, and the purity of his patriotism and his devotion to his Emperor has gained for him the title of the "mirror of stainless loyalty." After performing prodigies of valour he was defeated, and feeling that he could do no more for his beloved master, he committed *hara kiri*, one hundred and fifty of his retainers following his example. His portrait is given upon page 138.

Whilst somewhat akin to duelling the custom differs from it in the important respect that in Japan when a gentleman was insulted by one of equal rank he himself committed *hara kiri*, and subsequently the aggressor would do likewise rather than be branded a craven.

Upon receiving an insult a gentleman called the members of his family together and informed them of the circumstance. The arrangements for the ceremony would then be made; the unmarried ladies of the house wove fibres of the lotus plant into a rope of a length sufficient to surround the house, for this was considered necessary to prevent evil spirits entering and carrying away the soul of the departed. An apartment within the house being prepared, with a platform upon which the sword of the master was placed, and a white cloth laid down on which he might seat himself, the ceremony was commenced by a priest who entered bearing in his hand a lotus flower, which he placed upon the sword. The master now approaches, followed by his son bearing the short small sword or knife known as *wakizashi*, with which the cut is made, and the priest, taking the lotus flower from off the sword, breaks it into fragments, which he scatters over the kneeling man, and blesses him.

The master then, first reciting to his family the story of the insult which he had received, with his right hand draws aside the *kamishimo*, or ceremonial garment, arranges himself for the ceremony, and grasping in his left the *wakizashi*, with a quick movement rips open his abdomen from right to left, making a wound about six inches in length. At the same moment his next-of-kin, who had taken the master's sword from the platform, with one swift blow severs the head from the body.

The honour of the family having been thus preserved, it became

the duty of the representatives of the deceased to notify the aggressor of the circumstance in a missive, wrapped in lotus leaves, and when he, in accordance with the code of honour which obtained, and was seldom disregarded, had performed the self-despatch the feud between the families would be at an end.

The lespedeza (*hagi*), a small shrub which blooms in autumn, is often associated with the wild boar, but the significance of this connection is not clear to us. In the *Genji Monogatari* we find the shrub joined with the deer, which, whether male or female, is often compared to a lover and his love, and the young to their children. The *hagi* blossoms at the pairing time of stags, who frequent the groves of the shrub.

Since now no fostering love is found,
And the *hagi* tree is dead and sere,
The motherless deer lies on the ground,
Helpless and weak, no shelter near.

Wild geese (*gan*) in flight are expressive of spring and autumn; the poet Ise wrote:

Heedless that now the mists of spring do rise,
Why fly the wild geese northward? Can it be
Their native home is fairer to their eyes,
Though no sweet flowers blossom on its lea?

And another poet sung:

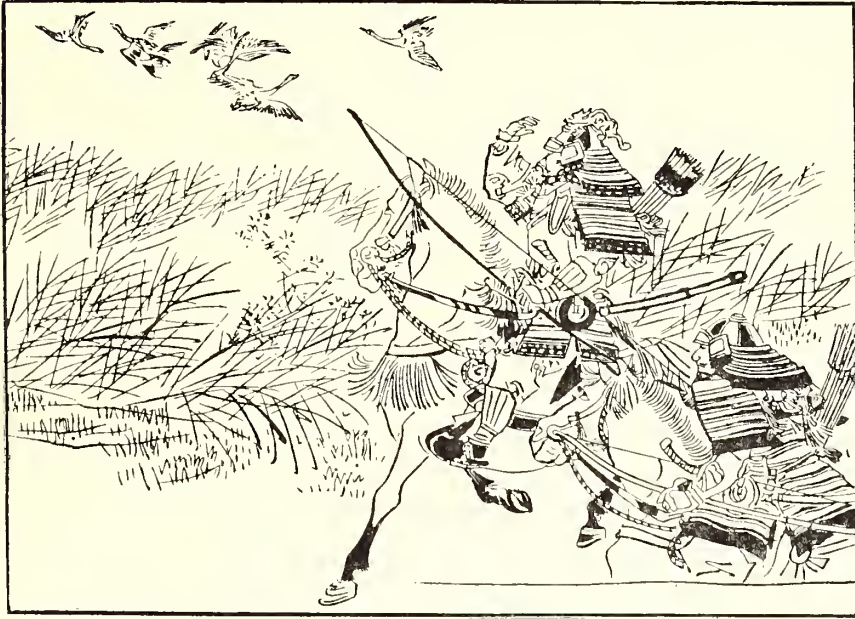
What bark impell'd by autumn's fresh'ning gale
Comes speeding t'ward me?—'Tis the wild geese driv'n
Across the fathomless expanse of heav'n,
And lifting up their voices for a sail!

In the *Genji Monogatari* they are referred to as suggestive of absent friends:

Those wandering birds above us flying,
Do they our far-off friends resemble.
With their voice of plaintive crying
Make us full of thoughtful sighing.

These birds are frequently shown in conjunction with rushes, sometimes flying with them in their beaks and dropping them on

the water to alight upon, conveying the idea of rest. Or they may be shown in flight above a bed of rushes, when they indicate the necessity for caution, as illustrated by the incident of the warrior Yoshiiye, who, warned by the plaintive cry of a flock of the birds hovering over a bed of rushes which afforded a hiding place for his enemies, avoided the ambush which they had laid for him.



MINAMOTO-NO-YOSHIIYE AND THE WILD GEES.

The Chrysanthemum (*kiku*), the flower of October from which, as we have already said, the *kiku* crest, one of the Imperial badges, is derived, is of all subjects, whether floral or otherwise, the form most frequently seen in decorative art. The popular estimation in which it is held is referred to in the account of *Choiyonosetsu*, perhaps the most joyous of all the festivals. It is symbolical of a gentle disposition, and of happiness, virtue, and repose, as indicated by the saying, *Sennin setsu pei o hiraku*, which likens it, when it throws out its snowy blossoms, to a saint free from all worldly trouble.

It is often associated in art with the fox, a combination which is difficult to understand, for in Japan the fox personifies cunning and is credited with supernatural powers which enable it to change itself into

various shapes and forms, under which it bewitches people and leads them into dangers and trouble. The fairy tales of Japan abound with stories of the tricks of foxes, one of which may account for the association of the chrysanthemum with them. In this it is related that a nine-tailed fox (*kiubi-no-kitsune*), metamorphosing itself into the form of a beautiful woman, bewitched a certain prince, who took her for his concubine; at times she disappeared from his house and resumed her natural shape, under which guise, whilst sleeping one



GENNO EXORCISING THE KIUBI-NO-KITSUNE.

day in a bed of chrysanthemums, her lover shot her with an arrow in her forehead. Again taking the form of a woman she returned to her lover, who recognised in her the fox whom he had wounded. Other pranks and vagaries of the fox are related, one of its transformations being into a harmonious stone which sent forth weird and plaintive sounds attracting to their destruction birds and beasts and men alike, and sometimes, under the form of a beautiful lady, bewitching the people and committing havoc far and wide throughout the land. The enchantment was at last destroyed by the priest Genno, who, by prayer and conjurations, exorcised the fiend and broke the stone into a thousand fragments by striking it with his rosary.

The autumnal tints of the maple (*momiji*) in Japan constitute a glory entirely its own, which has afforded an unfailing theme for its poets, who never tire of praising the richness, beauty, and variety of the hues of its star-like leaves which clothe the hillsides with sheets of crimson and scarlet, and redden the waters of the streams.

Narihira, as rendered in *Japanese Classical Poetry*, described the scene in the following verse :

E'en when on earth the
thund'ring gods held sway
Was such a sight beheld?—
calm Tatsta's flood,
Stain'd, as by Chinese art,
with hues of blood,
Rolls o'er Yamato's peaceful
fields away.

In art, the tree is associated with the stag—*Momiji-ni-Shika*; "in autumn the maple colours and the stag calls the doe," for then it is their pairing time. But with lovers it has the opposite significance, for the word *iro* has two meanings—colour and love, and to give a sprig of autumn maple is equivalent to saying that one's love, like the colour of the leaf, has changed. Or, as some have it, when tired of their sweetheart, they are *aki-kaze*—the autumn winds have cooled their love as they have reddened the maple leaves, for the word *aki* expresses weariness and autumn alike.



MOMIJI-NI-SHIKA.

Associated with winter are the bamboo and the sparrow—

Take-ni-Sudzume, a combination which signifies friendship; some say it personifies a mild and gentle disposition, and this may be so, these qualities being essential to true and lasting friendship; another association of the bamboo is with the tiger, the *Take-ni-Tora*, an Indian idea suggesting safety, as the tiger finds refuge from the pursuit of the elephant in the bamboo jungle into which the latter cannot penetrate.



TAKE-NI-SUDZUME.

The falcon (*taka*) is another favourite subject; it personifies generosity and nobility of disposition, for one of these birds is said to have disdained to relieve its hunger, when famished, by taking the corn of a poor farmer.

In feudal times falconry was one of the favourite sports of the aristocracy of Japan, as it was in Europe, and every prince had his perch of hawks and his train of *takatsukasa*, or falconers.

The peacock (*kujaku*) is often seen upon the more modern wares; the bird is not a native of Japan, having been introduced into that country about two centuries ago. No particular significance appears to attach to it, but it may be interesting to reproduce, from *Keramic Art of Japan*, the following story borrowed from Kæmpher:



TAKATSUKASA-NI-TAKA.

On the New Year's Day festival, a Prince of Hizen entertained at a banquet numerous distinguished guests who had come to his court to pay their respects and to compliment him, in the manner usual on that day. The guests, after the entertainment, were asked to inspect the numerous presents made to the Prince, and expressed extreme admiration at two foreign birds which they had never seen before; these happened to be a peacock and hen. The Prince took occasion, while they were discoursing on the beauty of one bird in particular, to ask which of the two was the cock and which the hen. The gentlemen, turning to the gaily-dressed ladies, and desiring to compliment them, unanimously decided that the most beautiful must be the hen bird, while the ladies very modestly apprehended that the finest plumaged bird was the cock. "You are right," said the Prince, bowing to the ladies; "Nature herself will have the male best clad; and it seems to me incomprehensible that the wife should have more pride, and desire to go more richly dressed, than her husband, who must be at the expense of maintaining her." An excellent New Year's sermon, as Kæmpher says, for a heathen Prince!



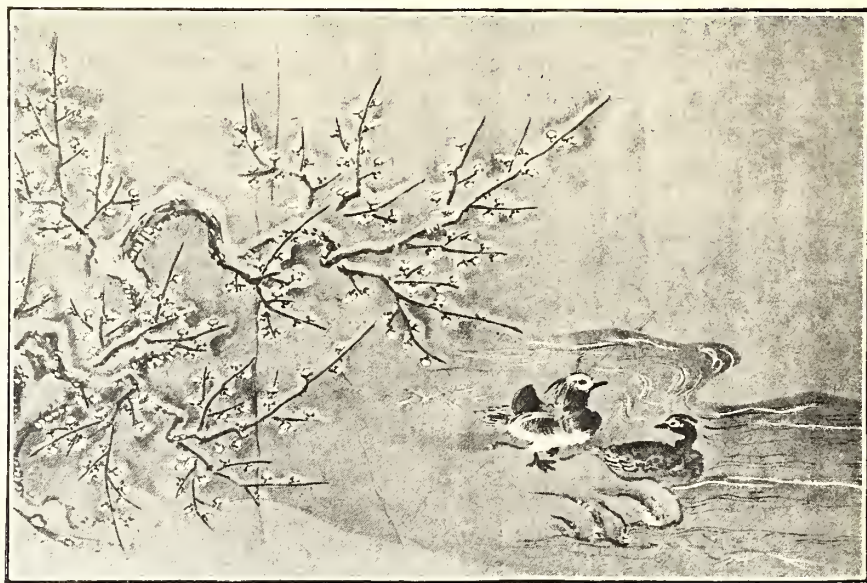
YANAGI-NI-TSUBAKURO.

Of other birds which afford subjects for the decorator may be mentioned the swallow, which is drawn with the willow. This association—*Yanagi-ni-Tsubakuro*—is an every-day thought suggesting a docile and considerate disposition, for the tree, being of a gentle and yielding nature, bending to the wind, is symbolical of patience, whilst the swallow, lightly perched upon the branch, swaying to and fro, typifies grace and docility. Another association, known as *Nami-ni-Chidori*, sea gulls and waves, suggestive of solitude, is often seen, but is more frequently found upon lacquer ware than upon

pottery. The following verse, hummed by Prince Genji when lying upon his sleepless couch thinking of his absent love, illustrates this thought :

Although on lonely couch I lie
Without a mate, yet still so near,
At dawn the cries of Chidori,
With their fond mates, 'tis sweet to hear.

Perhaps, however, the prettiest fancy of the artist in his portrayal of birds is the representation of the mandarin ducks, or, as they are generally called, the Beautiful Ducks (*oshidori*). The



THE OSHIDORI.

plumage of these birds is varied and brilliant, and the drake is especially beautiful, having a magnificent topping upon his head. The duck and drake are painted always together, swimming in some placid stream or disporting themselves gaily in the sun upon the shore. They are the turtle-doves of Japan, and it seems quite natural to find that they are accepted as emblematical of conjugal felicity.

THE SHO-CHIKU-BAI.

The pine-tree, the bamboo, and the plum-tree, in association, are known as *Sho-chiku-bai*, which signifies Good Fortune, for they are emblematical of longevity, rectitude, and sweetness; they are also known as the Three Friends of Winter—symbolising eternal friendship, which is proof against even chilling frosts and snows.



THE SHO-CHIKU-BAI.

The idea appears to be of Chinese origin, for although it is a universal thought with the Japanese, the Chinese names of the trees are always used by them in speaking of it. The equivalents are :—

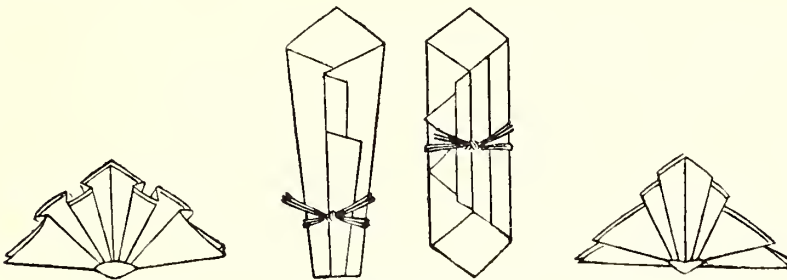
Chinese : <i>sho.</i>	Japanese : <i>matsu.</i>	English : pine tree.
<i>chiku.</i>	<i>take.</i>	bamboo.
<i>bai.</i>	<i>oumai.</i>	plum tree.

It is a subject frequently used in the decoration of lacquer, pottery, and in paintings, and is rendered in many ways. Sometimes only the merest indication of the idea is given, whilst in other examples we find it carefully drawn as a bouquet, and in this form it is often offered with a gift as an evidence of the good wishes of the donor. When this is done it would be placed in a *Noshi*, an object, in common use in Japan, which indicates a gift, and had its origin in the custom which obtained in ancient times of the presentation of fish, which then, as in more recent days, constituted the chief food of the people. The gift of fish afterwards came to be accepted as a symbol of humility—a remembrance of the occupation of the illustrious founders of the nation, who were, indeed, only fishermen who lived upon the produce of the sea, and whose descendants wished thus to keep fresh in their recollection their humble origin, and to strive to emulate the simplicity and thrift of their forefathers. To perpetuate this feeling, it was the custom to join with presents, no matter how valuable they might be, a strip of the dried flesh of the *awabi* or sea ear.

The custom was varied in more recent times, the strip of fish being enclosed in a paper envelope of elongated triangular form, which is the *noshi*. It has always been and still is with certain modifications, the universal custom to place this object upon a gift when presented, and around the whole are tied the *mizuhiki*—cords of paper, of white and red, or red and gold, if the occasion be a joyful one; but if it be one of mourning, then white or black would be used.

So strictly is this observance carried out in Japan, in the spirit if not to the letter, that it would be considered a breach of politeness even to offer a gratuity to a domestic unless it was wrapped in paper, tied with a *mizuhiki*, and accompanied by a *noshi*. And even should one be without the necessary materials to carry out the observance in this manner, the gift would be wrapped in paper upon which the donor would write the words *noshi* in *hira-kana*, the characters of which resemble in form the strip of *awabi*, and

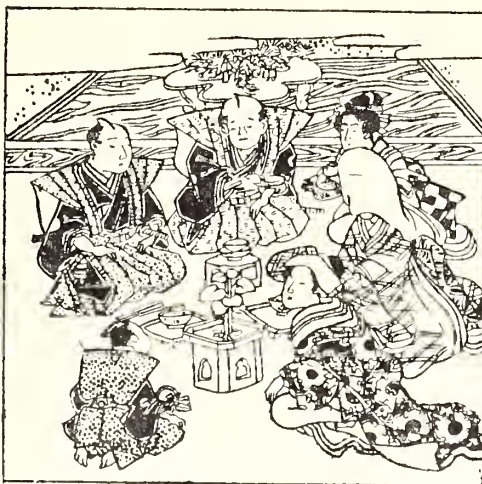
an easier way even than this of observing this ancient custom has been discovered in these days, when forms of etiquette are less observed than they were in times of old, for it is now considered enough to write upon the paper in which the gift is wrapped the words *noshi* and *mizuhiki*. Some *noshi* are shown below; those in the centre are of the form most generally used, the others being peculiar to the marriage ceremony, a sketch of which is given at the foot of this page, where the bride is shown with head enveloped in a white silken hood as is the custom in Japan. The latter are known as the *cho*, or butterfly *noshi*, being fashioned in the shape of that insect, its loving and intimate habits rendering it an appropriate symbol of the happy event. That to the left is the *o cho*, or male butterfly, and the one to the right is the *me cho*, or female; they are placed one in each of the mouths of the *sake* bottles, from which the cups of the bride and bridegroom are filled by their attendants for use in the ceremony.



O CHO NOSHI.

NOSHI WITH MIZUHIKI.

ME CHO NOSHI.



A WEDDING.

FESTIVALS.

To describe all the Festivals of Japan would be an endless task, for under the old condition of society they were so numerous that a native friend, when asked for a list of them, answered, "It is impossible! there are festivals in my country every day in the year in honour of one event or another in our history, and at my college we celebrated a day in commemoration of each of our Emperors." As the present MIKADO is the one hundred and twenty-third of his line, a fair proportion of the days of the year would be required to celebrate the virtues of his ancestors, and these, together with one hundred and seventy-seven days which we find were devoted to religious festivals, besides those set apart for relaxation and enjoyment, and others observed at the commencement of the year or at the seasons when favourite shrubs and flowers are in bloom, make up a list so formidable that we must in view of our subject content ourselves with a brief description of the more important of these observances, many of which embraced simple and graceful customs which gladdened the peaceful lives of the people before Japan was disturbed by the intrusion of western civilisation with its accompanying advantages, if such there be, and its evils also.

Chief of all the festivals was that held at New Year time, which has always been an occasion of great rejoicing and merry-making in Japan, as much as Christmas and New Year's Day have been in European countries, and some of the customs connected with it somewhat resemble those in vogue amongst ourselves. On the eve of the festival, which is known as *Ganjitsu*, a grass rope would be drawn around each house to keep within the house all that is good and to prevent all evil and unclean spirits entering, and the dwellings, both inside and out, were decorated with leafy bamboos and pine branches, just as mistletoe and holly are put up by us. These decorations, emblems of longevity, rectitude, and fidelity, were allowed to remain until the fifteenth day of the month, when they were taken down and burnt; the significance of this ceremony, known as *Bakuchiku*, or the Burning of the Bamboo, is not clear to us, but it may correspond with the custom which prevails here of

THE FESTIVALS.

PLATE LXVII.



GANJITSU.



HINA-MATSURI.



TANGO-NO-SETSU.



TANABATA-NO-SETSU.



CHOIYO-NO-SETSU.



SAIBO.

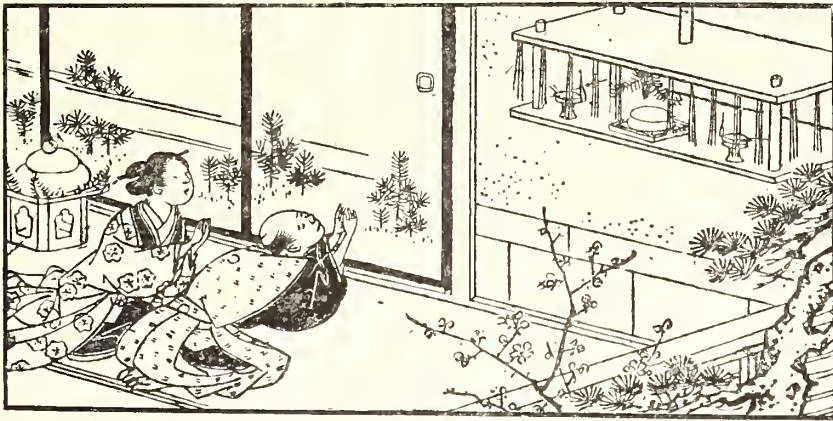
taking down the Christmas decorations on Twelfth day so that bad luck may not come upon the house.

Another, and perhaps the most popular of the observances associated with the New Year is that of *Kado-matsu*, or Gate Pine festival, when two pine trees are erected in front of each house forming an entrance gate and suggesting to those who passed between them pleasant thoughts and hopes of long life. The trees, after remaining for seven days, were removed, and formed part of the bon-fire at *Bakuchiku*.



THE KADO-MATSU.

The household ceremonies connected with the festival included the offering of *mochi* to the *Kami*; it was a thanksgiving service in acknowledgment of the goodness of the gods in having provided a sufficiency of food during the year that had just closed.



OFFERING MOCHI TO THE KAMI.

The sketch shows the master of the house, with his wife, prostrate before the *kami-dana*, or shelf for the household gods. It is placed against the wall of the room, and from it hang the *shimenawa* to protect the offerings placed upon it from evil spirits. On the shelf itself are lighted lamps and a loaf of *mochi*, above which hang two fronds of *shida*, a fern always green, even in the depth of the severest winter, which represents to those who thus employ it the everlasting—the imperishable. The *mochi* used on this occasion

is made of a particular description of rice of a very glutinous nature, which, being treated according to certain prescribed rules, produces bread of a character suited for ceremonial uses such as this. It is known as *kagami*, or mirror-*mochi*, from the circular shape of the loaf, and it is always fashioned and arranged as shown in the sketch, one loaf upon the other.

Other objects associated with the festival are shown in the representation of the season given in Plate LXVII. The pendant streamer is the *shimenawa*, with its accompanying *gohei*, which has been already referred to; it is a rope of rice straw which is hung before the *Shinto* temples in honour of the *Kami*, and which finds a place before each house at this season as an emblem of purity. In the flower pot, which bears a representation of the revered Fuji, is planted the *fuku-jiu-so*, the grass of happiness and longevity, and by its side is a scarlet lobster, the *Ise-yebi*, or sacred lobster, so considered because it is found in the sea of Ise, where, in the shrine of Uji, is preserved the mirror inherited from Amaterasu-o-mi-Kami, the divine ancestress of the MIKADO. And the bitter orange, *dai-dai*, is also indispensable on this occasion, for the name signifies generations after generations, and expresses a wish that happiness may attend them all.

Having thus glanced at some of the ceremonial observances incidental to the New Year and their accessories, and endeavoured to trace their significance, we turn to the amusements of the season, which extended throughout the entire month, and made it one unceasing period of festivity. Ballad singers and dancers, somewhat similar to the waits or mummers of our own country, pass from house to house serenading the inmates, the burden of their song being a wish that their patrons might live ten thousand years, from which they took their name of *Manzai*. Other bands of men and boys, with drums and flutes, wandered through the streets, amusing both old and young with their antics in the



THE MANZAI.

Shishi-mai, or Lion dance, in which they personate lions and other beasts with the masks they carry; these masks, often of gigantic size, gilded and painted in bright colours, have attached to them long cloths which enabled the actors to disguise themselves so effectually that, with one drawn over the face and another upon the back of their head, the spectators were puzzled as to which was the back and which the front. Many pretty representations of this sport occur in the decoration of pottery, and one sometimes sees the sweet face of a smiling lad peeping through the open jaws of some ferocious-looking beast.



THE SHISHI-MAI.

The favourite games of the season are battledore and shuttlecock for the girls, the making of snow-men for the boys, and kite-flying for all. The former is played with wooden bats of *kiri* wood, the backs being ornamented with portraits of heroes and heroines of ancient times, and for shuttlecocks they have tiny feathered balls of *muku* seeds. The making of snow-men, perhaps the most favourite of all the games of the season, is known as *Daruma asobi*, or the Diversion of Daruma, a disciple of Buddha, who is said to have founded a sect of that cult in Japan; he was of a devout but very lazy disposition, and, as the legend runs, by long-continued contemplation in a seated position, he lost his legs, which rotted away. In this truncated form the saint affords a model for the snow-man, and for many of the innumerable toys with which Japanese child-life is blessed. Making snow-rabbits is also a favourite amusement of the youngsters, and perhaps their parents find in this something more



DARUMA.*

* Another sketch of the patriarch is given in the illustration upon page 147.

than the fun which the sport affords their children, for there is a superstition that rabbits inhabit the moon, engaged for ever in compounding the elixir of life.

The opening of the year is also the appropriate time for paying friendly calls and the exchange of gifts; and on the first three days of the month the scattered members of the family once again gather together beneath the paternal roof, and join the New Year's feast of *zo-ni* and *jiu-dzume*, simple dishes which, however, they enjoy perhaps as much as we in this country do our coarser Christmas fare.

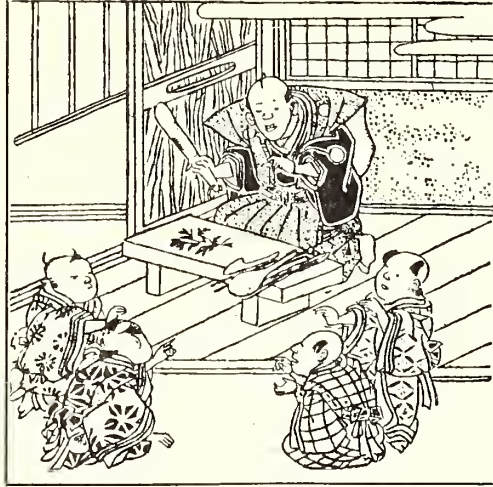


TSUKI-NI-USAGI.



A FAMILY GATHERING.

Another festival, that of *Nanakusa*, was celebrated on the seventh day of the first month. The name signifies, as some think, seven kinds of green vegetables—*seri*, *nadzuna*, *gogiyo*, *hakobera*, *hahako*, *sudzuna*, and *sudzushiro*, which when cooked and eaten on this day were held to be a specific against all ailments during the year just commenced; but others think that the festival takes its name from the four utensils requisite in cooking—the knife (*hocho*), poker (*hibashi*), wooden ladle (*shakushi*), and the beater (*suri-kogi*),—together with the fuel, and the generic names of the seven vegetables employed, which are *na* and *nadzuna*. This festival appears to be of a purely domestic and hygienic character, and in the little sketch in the text the father is shown, *hocho* in hand, with the other implements beside him on the table, chopping the vegetables preparatory to mixing them with the rice gruel in which his children who sit around will partake of them, and thus begin the year with systems purified and invigorated.



NANAKUSA.

The second of the greater festivals is held upon the third day of the third month; it is known as *Hina-matsuri*, the feast day of Girls. It is sometimes styled the Feast of Dolls, for it is the one day of all the year exclusively devoted to the pleasure of girls, when gifts of every kind, but especially dolls splendidly dressed and representing historical personages, are presented to them. These, as well as the presents received at previous *matsuri*, are displayed upon long tables, often stage above stage, so numerous are the gifts which affectionate parents or their friends bestow. Here they may be seen and admired by the delighted owners and their companions, and serve as decorations for the house on the occasion of the festival.

The illustration of the season in Plate LXVII shows two of these dolls and a branch of *sakura* blossom, the especial flower of the festival; but other flowers are also associated with it, amongst them the camellia and peach blossom, the latter, as we have already

said, being emblematical of longevity and marriage, and the willow is fittingly joined with the peach blossom for it is the symbol of patience; all these illustrate the significance of the festival and, perhaps, are intended to point a moral.

The sketch in the text shows the mother dispensing refreshments to her daughters; in one hand she holds the bottle of *sake* and in the other the diminutive cup out of which the wine is drunk by almost everyone on these festive occasions; she has beside her the *zen*, the small table in common use in Japan, and a *jiubako*, a tiered box in which food is carried. In the background may be seen the table, on which are arranged in boxes the *hina* or presents, a dish of *hamaguri*, a shell-fish in perfection at this season, and, in the centre, a *sambo* on which are placed two *omikitsubo* containing *sake* and having *noshi* in their mouths, as offerings to the beneficent *Kami* from whom all these good things come; and by the table stands a vase containing a bouquet of peach-blossom.



HINA-MATSURI.

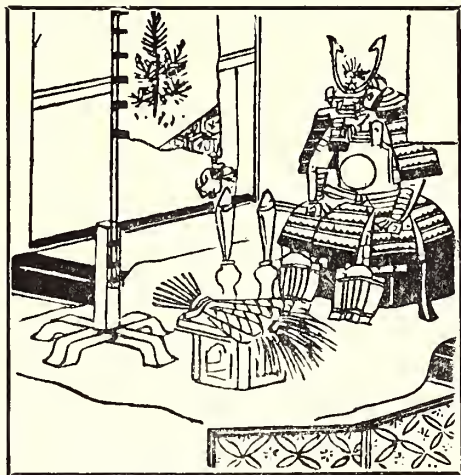
Tango-no-setsu, the Festival of Boys, celebrated on the fifth day of the fifth month, is the occasion for presenting youths with miniature suits of armour, swords, banners, and other military equipments; and on this day their fathers would recount to them the stirring stories of the famous deeds of the heroes of ancient times, and thus excite their ambition to emulate the prowess of their ancestors.

It is an ancient celebration, for it is mentioned in the *Genji Monogatari*, written nearly a thousand years ago, as the Festival of Flags, because it was held at the season when this beautiful and aromatic plant was in perfection.

The *ayame*, as the plant is known in Japan, was then used, and is still employed, to decorate the house-roof on the day preceding the festival, being left there over night to be taken down

in early morning and thrown into water in which the son would bathe, for it was thought that the evening dew developed some property in it conducive to valour and patriotism in those who so used it. The blossoms of the *ayame* were also scattered in the *sake* which, with the cake of rice known as *chimaki*, formed the ceremonial food of the festival; this cake, enveloped in a covering made of a certain kind of grass, was placed upon a *sambo* before the suit of armour with bottles containing the *sake*, to which reference has been made.

One of the most characteristic of the ancient customs of the country is associated with this festival; the *Koi-no-taki-nobori*, a fish, the carp, ascending a waterfall, has always been looked upon by the youth of Japan as an incentive to perseverance and activity, and it has been the custom to hoist a gigantic *koi*, made of paper, before the house on *Tango-no-setsu*, or upon the son's birthday, so that when, inflated by the wind, it floats upon the breeze, the ambition of the youth may be excited by the sight.



TANGO-NO-SETSU.

It is a Chinese figure which refers to the fabled *Riyo-mon* or Dragon gate, a sacred place upon a river which all the fish in the stream strive to reach by leaping the foaming cataract which separates them from it, for it is believed that those who succeed are changed into sacred dragons and live forever afterwards in the regions of happiness above the clouds. The *Koi* alone succeeds by its strength and energy in leaping the steep and difficult ascent, and so the *Koi-no-taki-nobori* has come to be accepted as typical of the young *samurai*, who, by perseverance, pluck, and activity, surmounts all the trials and difficulties of life and achieves success.

These good old thoughts and customs are still in some degree preserved in Japan, for last year when H.I.H. Prince Haru was installed as Prince Imperial, amongst the ancient ceremonies then observed was the presentation to him, by the Empress, of *kakemono* illustrated with subjects such as this, associated with manly effort, and of others suggestive of good fortune and long life.



KOI-NO-TAKI-NOBORI.

One other feature in connection with *Tango-no-seisu* may be mentioned; it is the season when the near approach of summer makes it a suitable time to assume *asa katabira*, the lighter clothing made of hemp, in place of the quilted cotton or silk garments worn during the autumn and winter.

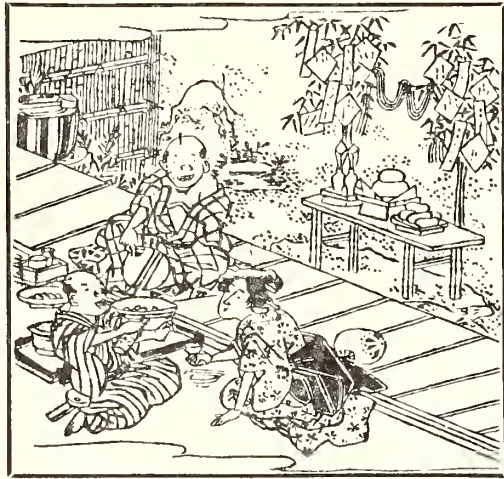
The seventh day of the seventh month was devoted to the fourth of the greater festivals, that of *Tanabata-no-seisu* the feast day of the Lady Weaver. It is believed that the two stars, the male,

Kengiu, and the female, *Shokujo*, lovers who dwell one on either side of the Milky Way, meet but once a year on this evening upon the banks of the *Ama-no-gawa*, the River of Heaven.

Music and poetry are the amusements of all on the night of *Tanabata* and everyone who can rhyme will write verses upon *tanzaku* or *shikishi*, the oblong or square sheets of paper used for this purpose, and hang them upon branches of bamboo, or present them with fruits and confections to their friends with wishes for wisdom, skill and prosperity, of which, indeed, their gifts, known as *kikkoten*, are symbolical.

In the illustrations of the festival in Plate LXVII music is indicated by the *koto*, the harp of Japan, and the *kotoji* are shown in a box by its side ; on the ground are *tanzaku* and *shikishi*, together with the *hagi* and *kiri*, the appropriate flowers of the day.

The more popular celebration of the day is illustrated in the small sketch: a table on which are arranged offerings to *Tanabata* consisting of *omiki* or sacred sake, *kagami-mochi* and fruits with *tanzaku* and *shikishi* tied to the bamboos, and in the foreground the master and his family are seen enjoying refreshments.



TANABATA-NO-SETSU.

Choiyo-no-setsu, the Festival of Happiness, is, or perhaps we should say was, held upon the ninth day of the ninth month in honour of the blooming of the chrysanthemum, the Imperial flower, which is in its full glory at this season, and, until recent years, everyone throughout the land united to do honour to it, but now, under the altered circumstances of society, the celebration of this festival and of most of the feast days, is confined to the retired districts where old customs still prevail, and the spirit of Old Japan yet survives.

It was indeed but a simple celebration, an artless rejoicing in the natural beauties of the season, and a farewell to departing summer. Pleasure parties picnicked in picturesque spots upon the hill-sides adjoining the towns, and spent the day from morn till

eve in merry conversation, admiring the blooms of the plants, rejoicing in the ever-changing aspect of the surrounding scenery, or partaking of refreshments which they carried with them, including *sake* in which, as they poured it into the cups, they scattered petals of the *kiku* flower.

The drawing in Plate LXVII illustrates the *kiku*, and it also shows the bag in which the *sake* bottle is carried on occasions such as this, and the *sakadzuki*, in which the character *Jiu* appears quite naturally, for the desire it expresses is never absent from the minds of those who live in Dai Nippon.

The home celebration is illustrated in the sketch given in the text: the *tokonoma*, with a stand on which is placed *mochi* as an offering to the *Kami*, and over it hangs a *kakemono*, illustrated, no doubt, with a subject appropriate to the day. Alongside, hanging from the post which supports the roof, is a flower-vase filled with chrysanthemums, and in the foreground the family may be seen with dishes of food, *hibachi*, pipes and *sake*, regaling themselves after the long day they have spent upon the hillsides.



CHOIYO-NO-SETSU.

This festival marks the time when those who value their health discard their summer clothing and assume garments more suitable for the winter season.

One other festival may be briefly referred to, that of *Saibo*, which is held during the closing ten days of the year. The illustration given in the Plate of Seasons shows the dwarf *ounai*, forced into blossom by artificial heat in anticipation of Spring, which forms a gift suggestive of the happy time to come; the large fish, to which a label bearing the character *Go-saibo*, or *Saibo* gift, is attached, is the dried *shake* and the smaller ones the *iriko*, both abundant and delicious varieties, which indicate a wish for the material prosperity of the recipient.

The five chief festivals, known as *Gosetsku*, it will be noticed, were held upon the odd days of the odd months of the year, these, according to the ancient writers of China and Japan, personifying the active principle of nature which, being esteemed more valuable than the passive principle, were chosen as the days on which to observe the celebrations.

It should be mentioned that the old Japanese Calendar, which anticipated that in use in our own country by about a month, has since the Restoration been brought into conformity with our own, so that the year there now commences one month earlier than it did, a point to be borne in mind when the celebration of the flower festivals is considered; for instance, *Choiyo-no-setsu* which, under the old order of things was held in the ninth month, corresponding to our October, will now occur in September, or a month before the blossoms come to perfection, and so on as regards the flowers and shrubs which are associated with the other festivals we have described. This change in the Calendar, especially when joined with the feeling which exists respecting the odd months of the year, will account in a great measure for the growing neglect with which the observance of the festivals is regarded.



A SHIKISHI.

To those alone who her bright hues admire, her perfume prize,
 This my own belovèd Plum Tree flower I send to-day;
 There, as she smiles before my door, methinks I hear her say,
 "Glad Spring's approach I herald, with quickening step she hies."

FABLES AND FAIRY TALES.

Throughout the Catalogue, and in the preceding pages of these Notes, some of the legends, myths, and familiar stories of Japan depicted upon the objects described have been referred to or briefly told, but there are many others which might well be treated at greater length; to do so, however, is beyond our present purpose, and we must content ourselves with a brief reference to a few of the subjects most commonly met with in the decoration of works in pottery.

Uzume, the Goddess of Mirth and the Spirit of Folly, who sang and danced before the Cave Door of Heaven (*Ama-no-Iwato*)* into which Amaterasu had retired, is a jovial-looking woman with fat cheeks, long black hair, and dimpled face, who, by the lavish display of her somewhat redundant charms suggests lewdness as well as mirth and folly.

The figure is a common subject in art: modelled as a statuette in pottery, with robes of *nishiki*, her laughing and impudent face carved in wood as a mask and used as a *netsuke*, the small button by which the pipe or medicine box is suspended from one's girdle in Japan, or drawn in books in a more dignified character, showing her as she danced and sang before the cave.

In the opening chapter it is related that Amaterasu-o-mi-Kami, the Sun Goddess, had for a brother Susanowo-no-o-mi-Kami, the God of Storms who, naturally of a turbulent and mischievous disposition, committed much havoc and caused great trouble throughout the new born country; he was particularly disagreeable to his sister the Sun Goddess, whose beneficent action upon the world he envied, and constantly destroyed the rice fields which flourished under her divine rays. In the extremity of his wickedness and malignity, he

* The illustration of *Ama-no-Iwato* is taken from *Yamata-no-Orochi*, one of a series of Japanese fairy tales, published by the Kobunsha, Tokio.



AMA-NO-IWATO.

one day burst into her room in the sun where she was engaged with her attendants in weaving the *nishiki* and *kinran* for which Japan has for ages been celebrated; he destroyed the looms and so alarmed his sister by his boisterousness that she injured her hand with the shuttle, and in her fear and anger, took refuge in a cave.

Then the heavens and the earth became dark, for it was she who gave the light, and confusion reigned throughout the world.

The other gods cast about for a plan by which they might entice her from her retreat; one of them, their Vulcan, the Blacksmith god, made the first mirror, a disc of burnished metal, round and bright as the sun itself, and then the gods went together to the cave with Uzume, who danced and sang and so amused them, that they laughed and shouted so loud that Amaterasu wondered what it was, and with a woman's curiosity peeped slyly out of the cave, and when she saw Uzume, asked why she danced and sang, and they all made so merry.

One of the gods called out to her that they rejoiced in honour of a goddess more beautiful than herself, and invited her to come out to see her. Her jealousy thus excited she advanced a little further, when the god who carried the mirror held it up before her and she beheld in it a face of surpassing beauty, not knowing that what she saw was but the reflection of her own lovely features. Overcome by this seraphic vision, and burning with curiosity to learn who her rival was, she stepped further out of the cave, which was at once closed by the God of Strong Hands, the Hercules of Japan, who rolled into its entrance a great rock, and the other gods drew behind her the *shimenawa* to prevent her returning.

And then the sun shone again, and day and night were separated once more.

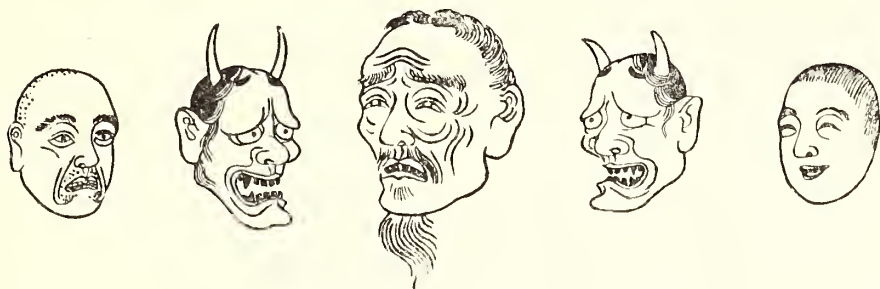
The dance performed by Uzume was the *Kagura* which has ever since, even until the present day, been danced in *Shinto* temples; the girls who perform it dress in garments of pure and simple



UZUME.

white, over which robes of bright *nishiki* are thrown; in one hand the dancer holds some silver bells, and in the other the *gohei*—strips of white paper as offerings to the gods, for it is thought by those who reward these dancers that the *Kami*, through their intercession and these offerings, will protect them from evil and misfortune.

The decoration of ceramic wares has also afforded artists an opportunity of illustrating some of the subjects performed in the national drama of *No*, in which boys and men, with wooden masks appropriate to the characters they personate, and with dresses, often of great magnificence, represent myths and legends or incidents from ancient history.

MASKS USED IN *No*.

YORIMASA.

A HANNIYA.

SUMIYOSHI.

KIUBI-NO-KITSUNE.

A SHOJO.

(Takasago.)

One of these plays tells the story of Kiyohime, the Spirit of Disappointed Love. An illustration of this character may be seen in example No. 527, where she is modelled as a damsel clad in splendid robes, but with hair dishevelled and features distorted by jealousy and hatred.

The legend runs that this monster, once a beautiful girl who waited in a tea house, attracted the attentions of Anchin, a young Buddhist priest attached to the temple of Dojioji, who, from time to time visited the house in which she served, and gained her affections. But after many years of courtship he deserted her, for he knew that he was by his vows forbidden to marry. Kiyō, smarting under her disappointment, fled away to the mountains, where, from sorrow at the loss of her lover, and through anger at his desertion, she lost her beauty and became transformed into a *hanniya*, or female devil, with the tail of a dragon, horns springing

from her temples, and for teeth and feet having tusks and claws. Her love was changed to hate, and her longing for vengeance upon her faithless lover overcoming all other feelings, she descended to the plains and made her way to the temple in search of Anchin, who, seeing the change which had come over her and fearful of the evil spirit which possessed her, hid himself beneath the temple bell, feeling that there he would be safe from her vengeance; but Kiyô, full of fury and hatred, clasped the bell with her arms, wound around it her dragon tail, and striking it with a hammer which she carried, changed it into molten metal which reduced herself and her hapless lover to a heap of cinders.

Another favourite play tells the story of Tamatorihime, the Princess of the Recovered Jewel, which is beautifully illustrated in the decoration of example No. 452, where she is shown surrounded by the fishes of the deep, which, all clothed in rich garments and with spears and other weapons, strive to prevent her escape from the *Riu-gu* with the crystal ball which she had recovered.

The legend tells us that in the time of the Empress JINGO, the Hero-Queen and the most renowned of all the famous women of Japan, an Emperor of China sent ambassadors to her bearing for her acceptance three treasures, two bells, one of metal and the other of wood, and a ball of crystal. The bells reached their destination safely, but the crystal ball was lost on the voyage, having been charmed out of the possession of its custodians by *Riu-gu-no-Otohime*, who longing for it attracted it to her father's palace beneath the sea.



KIYOHIME.

The chief minister of the Empress, dismayed at the loss of the precious jewel, and feeling disgraced that the most valuable of the presents should have failed to reach his mistress, determined to recover the ball if it were possible to do so. Disguising himself, and wandering upon the seashore, he met an *ama*, a fisherwoman, whose affection he gained, and whom he married. He afterwards confided to her the story of the lost jewel, and told her that his happiness with her could never be complete until it was recovered. He promised her rewards and honours should she recover the ball: her offspring should have rank and fame, and she herself should no longer be a lowly *ama* but should have the rank of princess, or *hime*.

The *ama*, who, like all of her kind, could swim like a fish and exist under the sea as readily as upon land, proposed to visit the palace where the lost ball was preserved. Armed with a sword and with a cord attached to her body, by pulling which she might in case of danger warn her husband so that he could draw her to the shore, she dived into the sea and reached the Dragon palace. Seizing the treasure, she essayed to return to land, but the Dragon, calling to his assistance all the sea-monsters who kept guard, attacked the intruder, who finding herself overcome resolved, in order to save the jewel, to sacrifice her life, knowing that the Dragon and his allies feared to touch anything that was dead. She then cut open her bosom, and placing the precious ball within the wound thus made, at the same moment gave the signal to her husband, who drew her lifeless body to the shore. And thus it came about that this crystal ball was recovered, and the humble *ama* became the Princess Tamatori.

The *Shojo*, who may be called the Japanese bacchanalians, are imaginary beings who are supposed to live under the sea, and to visit the shore whenever they wish to have a carouse or to indulge in *sake*, a love for which is their besetting sin. They have long and bright red hair, which, falling over their shoulders, hangs down their backs; and they are always shown with ladles, to fill the cups they carry with wine from the *sake* jar, which invariably forms part of the subject. These beings are sometimes said to personify intemperance, but although they are often depicted in the various stages of intoxication, with swollen features, staggering round the wine jar, they are also drawn, as in the sketch on following page, and in the pretty picture upon

page 159, in a pleasanter aspect, which suggests nothing worse than a jovial spirit and a moderate indulgence in the wine they enjoy so much. Their frolics, foibles, and failings, furnish the comic elements in the *No* dramas.



THE SHOJO.

The accompanying sketch illustrates the Ballad of the Spirit of the Pine Tree of Takasago, which symbolises the perfect happiness in married life which follows upon contentment with one's

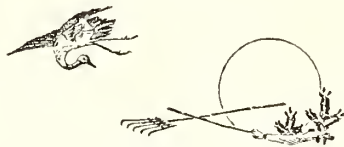


TAKASAGO-NO-MATSU.

lot and the mutual helpfulness and consideration of an ideal wedded life.

The subject is a favourite one in the *No* drama, and it is also fitly associated with the bridal ceremony, on which occasions the ballad, recounting the story of the fabled union of the Pine trees of Sumiyoshi and Takasago, is sung as a nuptial benediction, expressive of a wish that the newly married couple may, like Sumiyoshi and his spouse, enjoy a long and happy life together although poverty and adversity may be their fortune.

A charming illustration of the theme will be found in the decoration of examples Nos. 292 and 293, and the crude sketch here given does it but scant justice; it may, however, be seen that the green old age of the couple is typified by the pine tree and the cranes; their fidelity and singleness of heart by the bamboo; their poverty by their dress and by the fallen pine leaves on which they depend for fuel; and the support they afford to one another is indicated by the one sweeping together and the other gathering the leaves; and finally, their gratitude for the blessings which they enjoy, humble though they be, is manifested by their reverential greeting of the rising sun, the source of so much of their happiness. All this is such a common image in Japan that a simple figure such as that drawn here suffices to tell the story.



A translation of the Ballad is given in the *Chiushingura*,* from which the following verses are extracted. The Spirit of Sumiyoshi is questioned by a traveller in the following stanza:

Sumiyoshi's Pine and yon, men say,
Are like a wedded pair,
So far apart, how that may be,
I pray you sooth, declare!

To which the Spirit replies:

. . . by love or fate two souls
Together drawn, make one,
Although ten thousand leagues may seem
To bar their union.

* *The Chiushingura*, or *The Loyal League*, by Fred. V. Dickins. G. P. Putnam's Sons, New York, 1876.

And sooth, Sir, listen to my words,
 And hearken to my say,
 The Pine Sumiyoshi's strand o'ershadows
 The Pine o'erhead doth sway,

Are things without the breath of life,
 Yet from remotest time
 Hath fame them joined in constant love,
 Despite wide-sundered clime.

And shall we twain, whose pulses beat
 With thrill of active life,
 Whom many a year has closer knit,
 From discord free and strife,

Since first I left my earlier home,
 And here sought my dame,
 Not still more rightfully to be
 United lovers claim?

The ballad concludes with the following verse, illustrative of the repose which naturally follows upon such a life:—

How softy, sweetly sings the breeze,
 O everlasting Pine!
 Among thy far-flung leafy limbs
 Whereunder I recline;
 And I could lie, well pleased to list
 To music such as thine.

The story of Urashima, the Rip Van Winkle of Japan, the prettiest, and probably the most ancient, of the legends of the country, is, like that of Tamatorihime, associated with the Dragon palace.

He was a fisher boy, who one day caught a tortoise which he threw into the sea again, knowing that it might live for a thousand years if he spared its life. The tortoise proved to be the daughter of the Dragon king, and, next day reappearing in the form of a beautiful girl, she said to him: "Come home with me to my father's house beyond the sea." So they rowed to the Dragon palace, where they lived happily together in the Evergreen Land, where the sun always shines and everything is beautiful and bright, until one day Urashima said to her: "I must go home to see my father and mother—if only for a day!" So his sweet love, the Princess,

whilst sad that he should prefer even his parents to her, gave him permission to return for a brief space, presenting him with a box which should protect him from all harm so long as he did not open it, and with this in his hand, and wearing the *kakuremino*, he mounted upon a *minogame* and set off to visit his parents.



URASHIMA.

On reaching his native village he found that everything was changed; his father's house was no longer there, the people he met were strange to him, and their dress was different to that which they wore when he had left his home—only three years before—as

he thought; and when he asked the passers-by for news of his father and mother, they told him how they had heard it said that they had died of grief when their only son, Urashima, had been drowned whilst fishing just four hundred years ago. Then he knew that he had been in fairy-land, and he bethought himself of returning to his dearly beloved Princess; but how to do so he could not tell, for his *minogame* had disappeared; in his despair he opened the box he carried, when lo! out of it came a great white cloud, the elixir of life—of everlasting youth—and as it exhaled and ascended towards the sky, Urashima was transformed into an old, old man, and fell lifeless to the ground.

The story is so delightfully told by Mr. Chamberlain in *The Classical Poetry of the Japanese** that we venture to copy the verses, and here we must express our acknowledgements and thanks to him for these and other stanzas from that charming volume, which have been used in these Notes.

THE FISHER BOY, URASHIMA.

'Tis spring, and the mists come stealing
O'er Suminoye's shore,
And I stand by the seaside musing
On the days that are no more.

I muse on the old-world story,
As the boats glide to and fro,
Of the fisher-boy, Urashima,
Who a-fishing loved to go;

How he came not back to the village,
Though seven suns had risen and set,
But rowed on past the bounds of ocean,
And the sea-god's daughter met;

How they pledged their faith to each other,
And came to the Evergreen Land,
And entered the sea-god's palace
So lovingly, hand in hand.

To dwell for aye in that country,
The ocean-maiden and he,—
The country where youth and beauty
Abide eternally.

* *The Classical Poetry of the Japanese*, by Basil Hall Chamberlain, author of *Yeigo Heikau Ichiran*. London, Trübner, 1880.

But the foolish boy said, "To-morrow
I'll come back with thee to dwell;
But I have a word to my father,
A word to my mother to tell."

The maiden answered, "A casket
I give into thine hand;
And if that thou hopest truly
To come back to the Evergreen Land,
Then open it not, I charge thee!
Open it not, I beseech!"
So the boy rowed home o'er the billows
To Suminoye's beach.

But where is his native hamlet?
Strange hamlets line the strand.
Where is his mother's cottage?
Strange cots rise on either hand.

"What, in three short years since I left it!"
He cries in his wonder sore,
"Has the home of my childhood vanished?
Is the bamboo fence no more?"

"Perchance if I open the casket
Which the maiden gave to me,
My home and the dear old village
Will come back as they used to be."

And he lifts the lid, and there rises
A fleecy, silvery cloud,
That floats off to the Evergreen Country :—
And the fisher-boy cries aloud ;

He waves the sleeves of his tunic,
He rolls over on the ground ;
He dances with fury and horror,
Running wildly round and round.

But a sudden chill comes o'er him
That bleaches his raven hair,
And furrows with hoary wrinkles
The form erst so young and fair.

His breath grows fainter and fainter,
Till at last he sinks dead on the shore ;
And I gaze on the spot where his cottage
Once stood, but now stands no more.

Of other subjects which have influenced the decorator of pottery many have been glanced at in the descriptions of the examples on



FUTEN.

which they are depicted; amongst them is Shoiki, the god who inspires the youth of Japan with its chivalrous feeling; and Fudo, the god of punishment, who is represented with sword and cords with which to smite and bind the guilty. There is also Kikujido, the Imperial recluse; the pathetic drama of the Pine Wind; and the narratives of the amorous cour-tier Narihira, of the selfish and ungrateful Sasaki Sahuro, and of the contemplative Ono no Tofu, are also told. Raiden, the god of thunder, and Futen, the god of wind, are both as favourite subjects with the painters of kera-mic wares as with Hoku-sai and other painters who have illus-trated them. Raiden is a dwarf-like figure, repre-sented sur-



RAIDEN.

rounded by eight drums in a semicircle; by striking these he draws down the thunder which terrifies the belated traveller, and sometimes he is shown with a *samisen*, the sweet sounds of which may per-haps allay the terrors he has

raised. Futen, who rules the winds, is a being who holds an enormous bag from which at will, by opening or closing, he pro-duces the gales of winter or the summer zephyrs.

Of subjects of purely Chinese origin which have influenced the Japanese decorator some have already been referred to, amongst them the Twenty-four Examples of Filial Duty, in which the Confucian precept of devotion and obedience of children towards their parents is inculcated, a doctrine which obtains as fully in Japan as in China; a cock upon a disused drum, *Taiko-ni-tori*, emblematical of good government; and quaint old Taikobo, who fished for half his life without a hook upon his line! Another favourite subject, especially affected by the Kaga painters, is the *Chikurin-no-Hichiken*, the Seven



THE CHIKURIN-NO-HICHIKEN.

Wise Men who retired to a bamboo forest. These sages, whose names are Oju, Kenseki, Kioshu, Sautow, Kenkan, Keikou, and Riurei, were ministers of an ancient king in China, who, when their advice and counsels were rejected by their master, retired from the world, preferring to pass the remainder of their days in meditation, study, and peaceful rural pursuits, rather than engage again in the chicane and strife of political life. This dignified resolve has endeared the memory of these sages to cultured Japanese, but alas! even these good men have their detractors, for another version describes them as a band of winebibbers and poets, who secluded themselves in the bamboo grove so that they might the more easily enjoy a life of self-indulgence and luxury.

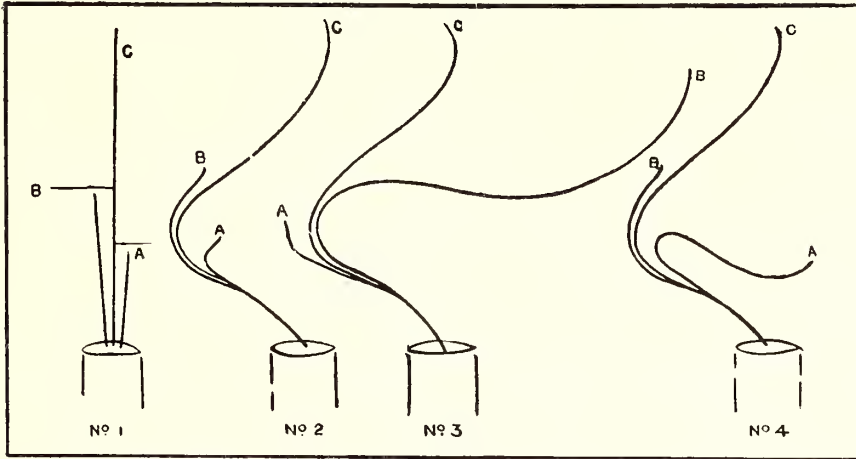
BOUQUETS.

The Japanese methods of arranging shrubs and flowers as bouquets may be briefly referred to here in connection with the vases and other receptacles for such compositions, of which many examples are included in the Catalogue.

Dwarfed trees, contorted and gnarled branches, and flowers of every description are employed in the formation of these bouquets, which, although to the untutored eye they appear to be without uniformity or balance of parts, are arranged with consummate taste and skill, and strictly in conformity with rules set forth in treatises devoted to the subject. It is, indeed, a science, or rather a branch of the fine arts, and it forms a part of the polite education of Japanese ladies and gentlemen, who are taught by professors of the art to arrange compositions suited to the occasion or the season which it is intended to celebrate. Sometimes they take the form of miniature gardens in which every tree and flower grows naturally in the soil with which the vessel is filled; or branches, leaves, and flowers are arranged in bamboo stems or vases in the quaintest fashion, and although the effect may appear to some to be fantastic, for the twisted branches often strike off far away in a most erratic manner, this and every feature is governed by the rules to which we have referred, and the result illustrates the innate taste of the Japanese for the irregular in art and graceful freedom in the arrangement of natural objects.

We have many rolls and books filled with examples of bouquets, and they also contain the rules which govern the various schools

devoted to the art. From one of them,* which treats of the *Yenshiu* style, we take the following diagrams which illustrate the methods governing the school in question, and which will suffice to give an idea of the rules of the art.



A—CHI, OR EARTH BRANCH. B.—JIN, OR HUMAN BRANCH. C—TEN, OR HEAVEN BRANCH.

Figure 1 illustrates the fundamental rule which governs the construction of all bouquets in which there are three main stems, designated as *Chi*, *Jin*, and *Ten*—Earth, Human, and Heaven. The first is naturally the lowest of them all, as the third is the highest, and Human comes between them.

In the arrangement of the trees, branches, leaves, or flowers composing a bouquet these features are always kept in view, but various modifications are introduced, such as the main stem, subsidiary stem, accessory stem, supporting branch, principal feature, background, balancing feature and flowing branch, all of which will be illustrated later on, but in the meantime the figures in the diagram may be explained. Figure 2 shows the simplest form of arrangement, A being the *Chi* branch, B the *Jin*, and C the *Ten*. Figure 3 illustrates a modification, the *Jin* branch (B) being arranged in the flowing form, whilst the others are left unchanged. In the fourth figure an example of the flowing form of the *Chi* branch is illustrated.

The two specimens of bouquets shown on the next page, taken from the same work, afford an illustration of these rules in practice :

* *Yenshiu rin, sei fu kwa Ki* (Examples of bouquets, in the *Yenshiu* style), by Shibata Soseki : published at Yedo, in the year period of Bunsei, 1818-1829.

Figure A is a bouquet of chrysanthemums and a branch of leafless willow; the former is the *Chi* feature, whilst the willow furnishes both the *Ten* and *Fin*, the pendant branch of the latter being in the flowing form.



FIG. A.



FIG. B.

Figure B, composed of *ayame* and the trunk of a willow with young foliage upon it, illustrates in the spray of *ayame* to the right the *Chi* flowing branches, whilst the *Fin* and *Ten* are both perpendicular.

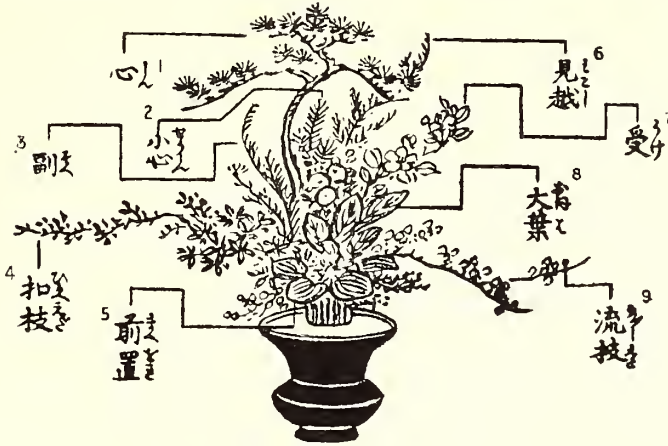
Bearing in mind these fundamental laws, a professor would proceed to arrange the materials at his disposal according to the scientific and artistic rules set forth, and the illustration on the next page shows a bouquet composed of a pine tree, with branches of other trees, and flowers of various kinds: and it will be seen that the significance of the composition is explained in the inscription affixed to each part of it.



A PROFESSOR ARRANGING A BOUQUET.

These characters may be broadly translated as follows:—(1) The main

stem. (2) The subsidiary stem. (3) The accessory stem. (4) The supporting branch. (5) The principal feature. (6) The background. (7) The balancing feature. (8) The large leaves, and (9) The flowing branch.

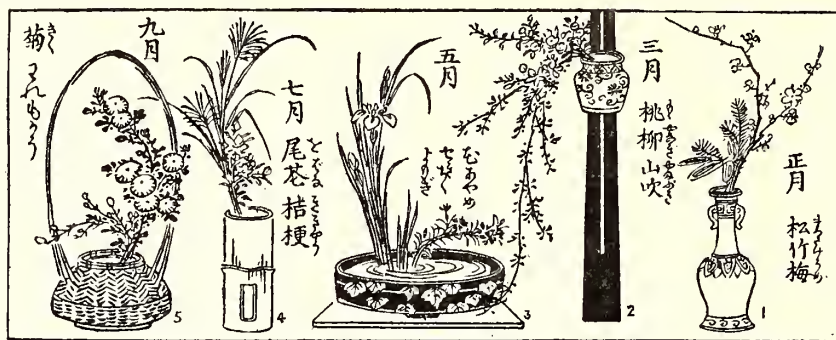


A BOUQUET.

There appears to be no limit to the varieties of these bouquets or the receptacles in which they are arranged. They find a place in temples and dwelling houses, at festivals, on ceremonial occasions, and in daily life, for each of which events arrangements of a special character are prescribed. The vessels employed are of infinite variety—a vase of porcelain or faïence; a section of bamboo or the hollowed root of an old tree; a basket or vase of bronze or iron; a jar of pottery fashioned for hanging upon the wall or the column which supports the roof of the house; an inverted umbrella suspended by chains; a draw-well wheel from which hang by a silken cord the water buckets, are often seen; and fifty other quaint fancies might be named in which these artistic arrangements are displayed. Sometimes an artificial lake will be formed in a circular vessel, generally modelled after a *badarai*, the tub in which horses are washed, a rocky shore being built in the water with a heap of pebbles, from which spring dwarf shrubs, aquatic plants and reeds, as shown in the next sketch, which illustrates five bouquets representing various seasons, with the flowers, trees, and shrubs, appropriate to each.

Commencing at the right we have the *Sho-chiku-bai*, always a delightful subject, but especially appropriate to the First month of the year; the next bouquet is composed of peach blossom and willow, with *kerria Japonica* (*yamabuki*), all of which are associated with *Hina-matsuri*; the third consists of *ayame*, *sekichiku*, and

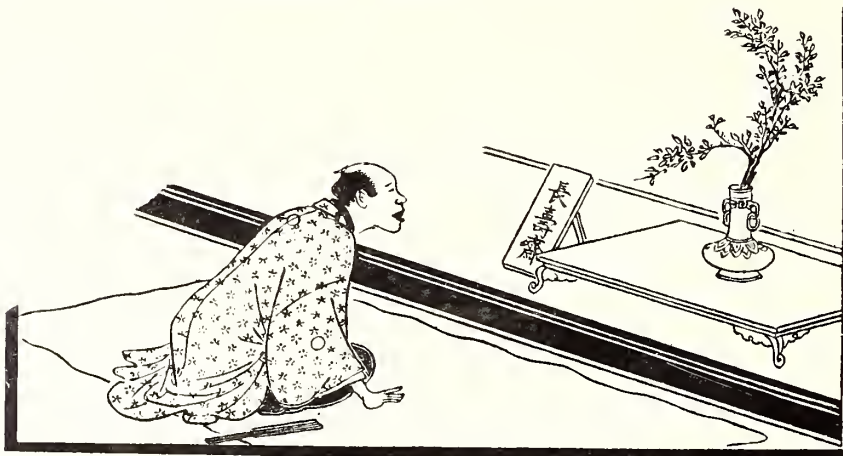
artemisia Chinensis or mugwort (*yomogi*), representatives of the *Tango-no-setsu*; the next is composed of the long grass known as *obana* and the platycodon grandiflorom (*kikiyo*), which, like the *hagi*



BOUQUETS.

and *kiri*, are associated with the *Tanabata-no-setsu*, and the *kiku*, together with the *waremoko*, a plant unknown, we believe, in Europe, indicate that the bouquet is appropriate to the Festival of Happiness.

It is with bouquets such as these that the people of this fascinating land delight to adorn the interiors of their simply-ordered dwellings, and, as each festival or season comes round, or upon ceremonial occasions, to place upon the *tokonoma* one suitable to the moment. And so highly are these compositions esteemed that sometimes a tablet recording the name of the artist who arranged it will be placed beside it, as illustrated in the sketch below, which shows the manner in which a guest would approach it for the purpose of inspecting and admiring its beauties, before congratulating his host upon his good fortune in being the possessor of such an admirable example of the art.



FUSIYAMA.

If the words Dai Nippon, which are the dearest of all to a true Japanese, be excepted, there is no sound sweeter to his senses than that of Fuji, for it is by this name that the Beautiful Mountain is affectionately spoken of and known to them all.

This glorious and stupendous mountain, a volcano now extinct, is the highest in Japan; it rises nearly thirteen thousand feet in



FUSIYAMA.

one grand sweep from the land, and is surrounded by smaller hills. It is situated in the province of Suruga, and is believed by the Japanese to have sprung up in a single night, the same convulsion of nature forming Lake Biwa, nearly one hundred and fifty miles away in Omi, near to Kioto, the most poetical spot in Japan, for it was here, to the temple of Ishiyama upon its shores, that Shikibu retired to compose the *Gengi Monogatari*; this lake is also celebrated

for its beautiful views, the *Omi Hakkei* referred to in the text.* The legend tells us that this upheaval occurred in the year period of Korei, B.C. 301; however this may be, there is no doubt that since the dawn of the nation's life, Fuji has been the central object in the thoughts of the inhabitants of Dai Nippon, revered by them as the personification of majesty, grace and beauty, and their ideal of all that is perfect in form and colour. And, indeed, this admiration for the Lady of Mountains has not been confined to the Japanese alone, for all who see her, no matter what their clime or nation may be, have fallen captive to her charms, and, although words fail to express the admiration they feel for the sublime hill, they all confess that the sight is the most impressive of a lifetime, and do homage to her dignity and beauty.

Fusiyama is represented in art from innumerable points of view; to a Japanese, it is equally beautiful no matter from whence it may be seen—the name itself suggests to him all that is lovely! To a foreigner, perhaps the most sublime aspect of the mountain is as he approaches Japan and beholds it in queenly solitude, long before the land is visible, rearing its snow-clad head into the turquoise sky, and sees the perfect contour of her form, her graceful curves, and her majestic height, all of which make such a vision that one cannot but join in the feeling of reverent ecstasy which animates those whose idol she is.

But, as we have said, Fuji is noble and beautiful from whatever point she may be seen, and Japanese books abound with illustrations which have taxed the genius of their greatest painters to do justice to the subject, in which she is depicted under almost every conceivable circumstance, whether it be in connection with the surrounding scenery or with local and historical associations.

The best known of these books is *Fugaku Hakkei*, or the *Hundred Views of Fusiyama*, by Hokusai. The volumes open with a portrait of Ko-no-Hana-Saku-ya-Hime, the Blossoming Princess, who is the presiding deity of the mountain. Then comes a view of Fuji as she appeared to those who gazed in awe upon her when first she greeted the rising sun. Following this, we see bands of pilgrims ascending, and then descending, the mountain, each of them having written upon his hat the characters Fu-ji, indicating that he is a member of one of the numerous clubs of devotees which exist in the adjacent provinces, whose members climb the sacred mountain once a year in the belief that all their wishes for

* See page 229.

freedom from sickness, and success in life, will be granted in reward for their pilgrimage to this, their Mecca. These pilgrims, it should be mentioned, belong to the lower grades of the people, for the admiration of the educated classes, although equally devout, does not partake of the idolatry with which they view her, but is rather for her natural beauty and grandeur of which they never weary.

Then comes an illustration of the eruption of the mountain which occurred in the period of Hōei, 1704-1710 A.D., when an excrescence, known as Hōei-zan, was formed upon one of its sloping sides, which in some degree detracts from its perfect contour, but, happily, this defect is visible only from certain points. Other plates show Fuji as she appears from distant parts of the country: from the lake of Hakone; from Suzaki, a district of Tokio; from Fuji-mi-ga-hara, the Field from which to see Fuji, a celebrated spot in Owari more than a hundred miles away. Then come views showing her as she is seen from a rocky defile; from a willow bank; as reflected in a flooded rice-field in Spring-time; or as she rises in the distance behind a marsh of tall and waving reeds. In association with the festivals we see her noble form on the evening of Tanabata, through a frame of the *shimenawa* with fluttering *tanzaku* and *shikishi*, on which, no doubt, odes in her honour are written; and at Ganjitsu she forms a background to the *kado-matsu* and the *manzai*. In other pages she is drawn with a crown of snow high above the sunset clouds, or illumined with the flaming rays of the rising sun; in moonlight, or amid flashing lightning; seen through the falling rain, or partially obscured by a belt of clouds. Again, she may be seen in the Autumn wind with scattered *momiji* leaves; in Winter covered with snow from base to summit; in Spring thickly powdered with fallen *sakura* blossoms; or as Hana-ma-no-Fuji—Fuji in flower, springing in the height of Summer from a bed of glowing blossoms, her slopes clothed with shrubs and trees, whilst from her breast course down the rills and streams which make the plains so fruitful and give to them their luxuriant beauty. And when at Harvest-time the people rejoice in abundant crops of rice and tobacco, they perhaps attribute their good fortune to the deity of Fuji, for these sketches show the peerless cone through high-piled stacks of well filled rice-bags, or through long pendant lines of tobacco-leaves drying in the sun; and the belief in her influence for good fortune is indicated by the picture entitled Senkin-Fuji, which means Fuji of a Thousand Riyo.

The following Ode to Fusi-yama is given in *The Classical Poetry*

of the Japanese, it being one of the Collection of a Myriad Leaves made in the eighth century :—

There on the border, where the land of Kahi
Doth touch the frontier of Suruga's land,
A beauteous province stretch'd on either hand,
See Fusi-yama rear his head on high !

The clouds of heav'n in rev'rent wonder pause,
Nor may the birds those giddy heights essay,
Where melt thy snows amid thy fires away,
Or thy fierce fires lie quench'd beneath thy snows.

What name might fitly tell, what accents sing,
Thine awful godlike grandeur ? 'Tis thy breast
That holdeth Narusáha's flood at rest,
Thy side whence Fuzhikáha's waters spring.

Great Fusi-yama, tow'ring to the sky !
A treasure art thou giv'n to mortal man,
A god-protector watching o'er Japan :—
On thee for ever let me feast mine eye !

It will thus be seen that this stupendous mountain not only dominates the landscape, but also by its grace, and dignity, and its associations, influences the minds, and thoughts, and lives of those who live in Dai Nippon.



THE ADVENT OF FUJI.

THE GENJI MONOGATARI.

The illustration below depicts Murasaki Shikibu, in whom the Japanese recognise the most distinguished authoress their country has produced. She lived in the tenth century of our era, and the work she wrote, the *Genji Monogatari*, is esteemed the most famous romance in the language and is regarded as a national treasure.



MURASAKI SHIKIBU.

The subject is the adventures of Prince Genji, and in her description of these the authoress illustrates the court life of the period and depicts the effeminate and luxurious condition of society in Japan which obtained after a lengthened term of peace and increasing civilisation.

The romance, which has been translated into our language by Mr. Kenchio,* is divided into fifty-four scenes, to each of which a title is given, and these have formed the text for illustrations indicating the subject of each. These drawings have furnished the initial letters throughout this volume, each of them suggesting some such theme as the Chamber of the Kiri, Evening Glory, The Maple Fête, The Villa of Falling Flowers, Beautiful Cicada, The Divine Tree, The First Notes of the Uguisu, and so forth.

* *Genji Monogatari*, translated by Suyematz Kenchio. London, Trübner & Co., 1882

THE HIBACHI.

There are many forms of vessels employed in Japan for holding fire, each of them having a name appropriate to its special use; the general name for all is *hibachi*, which signifies a fire (*hi*) bowl (*hachi*), the latter word being written *bachi* when used in combination with another.

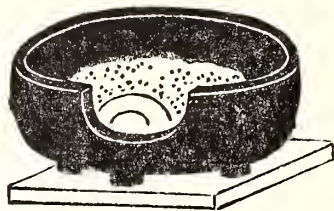
In common parlance the term *hibachi* is used to designate a pan or brazier in which lighted charcoal is burned for the purpose of warming the inmates or the apartments of the house, and there is probably not a single house in Japan in which one or more of them is not to be found. The vessel may be of common pottery, of metal, or of wood with a metal lining, and in form an open bowl, like that in the sketch, at which an old farmer is warming his hands, or it may have a cover; the most general size is about a foot in diameter.



A HIBACHI.

For more special use, and in more artistic forms, we find the *furo*, *shuro*, *chaburo*, *chojiburo*, and *koro*, of all of which many specimens may be seen amongst the examples of pottery catalogued.

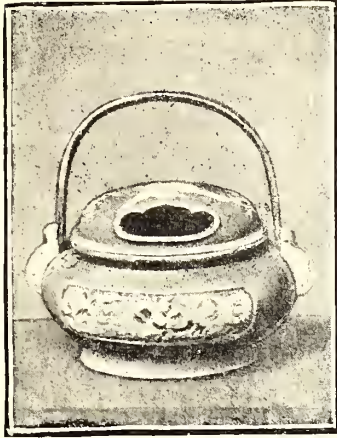
The *furo* is generally made of coarse pottery, and is used in the household cooking, but it is especially associated with *chanoyu*, in which, placed upon its stand (*robuchi*), it forms a stove for the kettle (*kama*) which is used in making tea for the ceremony.



THE FURO.

The *shuro* is sometimes made of pottery, but is more frequently of metal; it is a round or square vessel, as the case may be, with

a pierced cover, and often with a handle by which it may be carried, for it is used for warming the hands.



THE SHURO.

The *chaburo* and *chojiburo* are both the same in form, a circular bowl upon feet, surmounted by a smaller covered bowl; in both there is an aperture in the lower vessel



THE CHABURO AND
CHOJIBURO.

through which the pipe may be inserted when it is desired to take a light from the burning charcoal which it contains. The difference between the two lies in the cover of the upper bowl, which, in the case of the *chojiburo*, is pierced with holes through which the aroma may escape, for this object is used for boiling cloves (*choji*) in water for the purpose of perfuming the house. The *chaburo* forms part of the equipage of *chanoyu*; it has a cover without the holes referred to in the description of the *chojiburo*, and the upper bowl is merely used for boiling water into which the *sake* bottle is placed when the *chajin* wishes to warm his wine.

The *koro* is used for burning perfume or incense; it takes its name from *ko*, which means perfume or incense, and *ro*, a place for fire. This object may be any kind of bowl, of pottery, silver, or other metal, with a perforated cover, into which the spices are thrown upon the burning charcoal which it contains.



THE KORO.

MARKS AND SEALS.

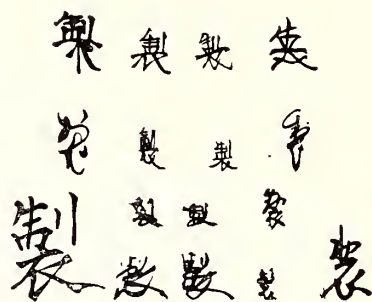
The signatures upon Japanese pottery have been so fully described in *Japanese Marks and Seals*, and are so completely illustrated in this volume, that it is unnecessary here to do more than refer to a few of the characters in most general use, with the view of showing the various forms in which they are drawn, and the manner in which they are used in connection with the names of the potters and painters, and the places where they worked.

The commonest character of all is that signifying *made by* or *made in*, which generally forms part of painted inscriptions; two characters are employed: *Tsukuru*, often read as *Zo*, and *Sei* or *Scisu*, all of them having the same meaning; *Sei*, however, is the correct reading when the character follows the name of a place or year, whilst *Scisu* is used when it is joined with proper names. Chinese characters are, as a rule, employed in these inscriptions, the Japanese *Kata-kana* and *Hira-kana* letters seldom occurring except when used as auxiliaries to connect or complete a sentence composed of Chinese words.

There are many ways of writing the words *Tsukuru* and *Sei*, as may be seen by the following examples:—



TSUKURU or ZO.



SEI or SEISU.

Some of the variations shewn in the characters arise from the

idiosyncrasies of the writers, but they may be traced chiefly to the fact that four different styles of writing Chinese characters are employed, namely, the *Sosho* and *Giosho*, which are those in common use, the *Kaisho*, used in the printing of books and for writing titles and documents of a ceremonial nature, and the *Reisho*, in which stamps and seals are generally rendered. The different styles are illustrated by the following inscriptions taken from examples upon the works of a single potter.

SOSHO.

GIOSHO.

KAISHO.

REISHO.

TOSHIKIAN KISO SEISU. Made by Kiso Toshikian.

Other characters are often used to express the same or similar meanings. Thus: 工 *Ko*, made by; 製 *Kore o seisu*, makes this; 精製 *Sei sei*, made with care; and 應需 *Motome ni ozite*, for demand.

The characters already referred to are those used by potters; two characters are employed by painters, both of them signifying *painted by*; these are *Hitsu* and *Hitsusu*, meaning a pencil or brush, and *Ga* and *Yegaku*, to draw or delineate, examples of both of which are shown below:—

HITSU OR HITSUSU.

GA OR YEGAKU.

Here again other marks, having a similar significance, are occasionally employed: 彩 *Sai*, painted in colours; 彩画 *Saigasu*, painted in colours by; 圖 *Dzu*, a picture; 之圖 *No dzu*, a portrait of; and 真圖 *Shin dzu*, a faithful picture.

One of the characters which recurs very frequently in the names of the potters is 山 which is read as *Zan* when it forms part of a personal name, but when it refers to a place it is translated as *San* or *Yama*; the two latter are the Japanese renderings of the character, whilst the former is the Chinese equivalent: in all cases they have the same significance, meaning a mountain. The use of this form in conjunction with other characters, and some of the various ways in which it is written, are illustrated by the accompanying inscriptions.



THE CHARACTER ZAN, SAN, or YAMA.

TAI-ZAN,
Potter.

MIOGI-SAN,
Miogi Mountain.

AKAHADA-YAMA,
Name of a Place.

TO-ZAN,
Potter.

KIOKU-ZAN,
Potter.

KEN-ZAN,
Potter.



TAN-ZAN,
Potter.

Another character in frequent use is that of *Nen*, meaning year or period, which, however, is seldom found upon Japanese pottery, except when the inscriptions are forgeries of Chinese dynastic marks, which frequently occur upon "Old Japan" porce-

lain, both original and modern wares, and upon modern Owari porcelain with *shippo* decoration.



THE CHARACTER NEN, YEAR OR PERIOD.

One other character only need be given, for the marks in the Catalogue practically cover the whole ground and may be easily deciphered with the aid of the initial figures which we have explained here. The character *Dai*, signifying *Great*, is written in two ways, that in seal form  which is only used in Chinese marks, and in the *Kaisho* form  which is employed in Japanese inscriptions, of which the following characters afford an example.



DAI NIPPON—GREAT JAPAN.

THE UNDECORATED WARES.

Since the chapter upon the Undecorated Wares of Japan, and the remarks about Professor Morse's Paper in *Harper's Magazine*, were in type the Collector has read with great interest the following article upon the same subject in *The Japan Weekly Mail*, and he ventures to congratulate himself upon finding his views so completely endorsed by such an eminent authority, for the journal named has for its editor Captain Brinkley, who, during a residence of twenty years or more in Japan, has had ample opportunities of studying the subject, and his remarks show that he has arrived at the same conclusion as the Collector, who formed his opinion under circumstances altogether different:—

"The *Boston Herald* referring to our criticisms of Professor Morse's article on "Old Satsuma," attributes to us the idea that "the *Chanoyu* forms and colours are not attractive," and says that we "seem unaccountably blind to the enduring charms of the pottery" of the Tea Clubs. It is unexpected and agreeable to find ourselves the object of such charges. The taste of American collectors has hitherto run chiefly upon decorative specimens. Chinese monochromes, fine examples of *famille rose* and *famille verte*, or brilliant pieces of blue and white are eagerly sought for. Large numbers of them have found their way to the salons and museums of wealthy amateurs in the States, where they are justly prized and admired. But there has not yet been developed a due appreciation of Japanese ceramic master-pieces, and had we intended to pen any general criticism, we should have been careful to dwell upon this very fact, and to call attention to the quiet, refined standards of Japanese canons. Even the sombre, archaic wares affected by the Tea Clubs would have received tender treatment at our hands, for long familiarity has enabled us to detect some, at least, of their scarcely visible "points." But now the tables are completely turned. It is we whose appreciative faculty is not fully developed, and the *Boston Herald* is our mentor. Would that we had personal access to this Gamaliel of Oriental art! How many mysteries he might unfold to us; how much

light he might shed upon our darkness! Frankly do we confess what has hitherto been a source of secret shame to us, that many of our days and hours have been spent in fruitless attempts to unravel the mystery of which this journal has the key. Earnestly have we sought to emerge from the state of blindness so shrewdly detected by it. But lack of instruction and guidance has steadily frustrated our efforts. The Japanese themselves, strange to say, decline to admit foreign neophytes into the penetralia of their ideality. Open and good-natured as they are about other subjects, they preserve in respect of this an exceptional reserve. Nay, they are even insincere, for while they profess, with the most engaging candour, to explain in detail the features of a rusty pot or rustier bowl, they so contrive their explanations that the problem remains as inscrutable as ever to their hearers. The world loses much by its inferior intelligence in these matters. Look at the Arabs, for example. At Aden they manufactured faïence having coarse brown *pâte* with vitreous glaze that suffered the colour of the muddy clay to declare itself honestly, and decoration in the form of black or chocolate zigzags and lattices. The Arabs detected nothing of the beauties of this ware. They never imagined that it could attract admiration, being, as it was, the work of rude artisans in ruder materials guided by rudest canons. But when the faïence reached Japan, the unjust neglect it had suffered was compensated by rapt appreciation. The Japanese *chajin* received the little pots reverentially; took them into the bosom of his cult; called them *Sunkoroku*; enclosed them in bags of costly brocade, and filled their mouths with straw stoppers. To us, be it admitted with shame, the *Sunkoroku* pots still re-call only the blemished corduroys of an impecunious stoker. Consider the Coreans again. At Sōng-do, five hundred years ago, they produced porcelain and faïence not unworthy to rank with the celebrated *Ting-yao* and *Kuan-yao* of the Middle Kingdom. Some of it was white with deftly-chased designs; some celadon of velvet-like glaze and restful hue; some pearl-gray relieved by artistic patterns in cream-white. Over such efforts of artistic skill even we could have become enthusiastic. But the Coreans had other wares—pottery irregular in shape, decorated with blisters, variegated by discontinuities of glaze and pitting of surface, and beautified by patterns aptly compared by the Japanese themselves to lines of ideographs in an almanack.* The Coreans did not understand this ware. They were so miserably ignorant that they ranked it a little above rubbish and suffered it to pass in quantities across the channel that divided their land from the island of Nippon. Here again the wonderful insight of the Japanese *chajin* asserted itself. Features which to vulgar eyes looked like gross technical imperfections

* *Mishima* ware; see page 52.

appealed to him as a direct message from the Genius of chastity. He mixed his tea in these ring-streaked, blotched distortions, enclosed them in receptacles of noble lacquer, and handed them down lovingly to duly cultured generations. But we, alas! our sight remains dim to these beauties. Nor were the supposed tyros of Corea and Arabia the only "mute inglorious Miltons" of ceramics whose *chefs d'œuvre* would have lain hidden in sequestered graves had not the art instinct of the Japanese Tea Clubs interfered to immortalise them. Other eminent worthies, originally exposed to a similar risk, were the potters of Karatzu, of Bizen, and so forth, or the wonderful Gempin, Shino, Oribe, and their imitators. At Karatzu and Bizen they excelled in the manufacture of accidents. They could make a pot look as though it were the product of some wayward genius, who, failing to achieve a drain-tile or a sewer-pipe, had stopped short at a ewer or a flower-vase. These utensils had a sylvan aspect. They would have admirably graced a bushman's banquet spread on the stump of a decayed tree. Such, at least, was the impression they conveyed to the uninitiated; to poor people not gifted with the *Boston Herald's* insight. But the Tea Clubs never erred. They took up these sweet surprises also, and gave them a niche in the temple of Grace. Gempin and Shino bequeathed even loftier inspirations to charmed posterity. Their works led men back to the days of innocence, and showed how grey-bearded experts, with training sufficiently earnest and instincts sufficiently fine, could emulate the fictile gifts of urchins and the decorative impulses of babies. Nature unadorned had never more practical interpreters. Something of this we ourselves seem to discern dimly. But the *chajin* viewed it all with the microscope of true art, and though not gifted with a tongue to utter the grand perceptions that raised him so far above ordinary mortals, he nevertheless succeeded in retaining his pinnacle in his own estimation. Need it be said that this wonderful æstheticism was not the product of vulgar progress; that it occupied no natural place in the sequence of artistic development? The *chajin* was born into the world an unforetold and unexpected Messiah. His predecessors were so innocent of any share in his evolution that they desecrated the objects of his worship. For at Seto, the great centre of Japanese ceramic manufacture, the experts of the thirteenth and fourteenth centuries threw into their dust-bins piles of distorted and blistered cups, bowls, and pots, which, in their silly ignorance, they conceived to be disgraces to the technical skill of the time, and parodies on the potter's art. These rejected treasures (now known as *horidashi*) the *chajin*, two hundred years later, disinterred from the dirt and placed among the gems of his cult. To him their shrivelled shapes and blotched surfaces suggested beauties imperceptible to the profane crowd.

It humiliates us to confess that the faculty of comprehending these things was denied us. We have schooled ourselves to hold sympathetic communion with the philosophy of the Tea Cult, but its affectations are repellent and its contradictions shocking. We cannot follow the logic of dilettante who, while prescribing, for the conduct of their ceremonials, rules so elaborate and minute that a decade's drill scarcely suffices to make a proficient, nevertheless prostrate their tastes before articles distinguished chiefly by marks of semi-barbarous ignorance and technical blundering. We cannot conceive how the spirit of true art could ever have elaborated a code that dictates the very formulæ of admiration to be employed by its devotees and buries their fancies under a mountain of rigid conventionalities. We hold that Japanese art has been hampered, not promoted, by the tenets of the Tea Clubs. Happily the effect has only been partial. The spirit of true Japanese art rose superior to these cramping influences and bequeathed to us hundreds of exquisite objects which American connoisseurs will soon, we trust, learn to appreciate at their real value."



A TEA CLUB.

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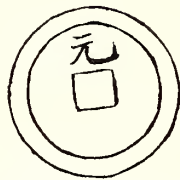
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